

JANUARY 20, 1964/FORTY CENTS

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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

**Tobacco industry
unveils battle
strategy to meet
new crisis—p. 23**

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64 VCR N Y 10020
63 ROCKEFELLER PLAZA
63 C - ROOM 274
MILDOREO L JOY
PS2 2547 D48 10-10



The final touch that makes the difference

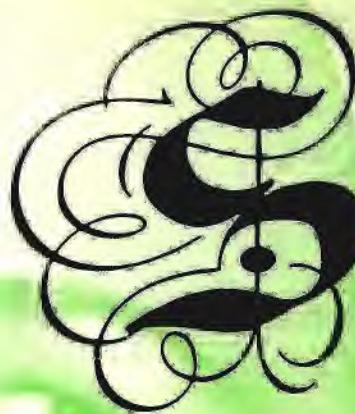
A handsome cab ride into the dawn . . . the final touch that will often recall the events of a memorable evening. Spot Radio, too, is the final touch . . . activates sales impressions made in other media. Spot Radio's facility for reminding people is the final touch that sells your product.

RADIO DIVISION

EDWARD PETRY & CO., INC.

REG. U. S. PAT. & T. OFF. TRADE MARK

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KEAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WLW	Cincinnati	WROC	Rochester
WDOK	Cleveland	KCRA	Sacramento
WFAA	Dallas-Ft. Worth	KAIL	Salt Lake City
KBTR	Denver	WOAI	San Antonio
KDAL	Duluth-Superior	KFMB	San Diego
KPRC	Houston	KYI	San Francisco
WDAF	Kansas City	KMA	Shenandoah
KARK	Little Rock	WGTO	Tampa-Lakeland-Orlando
WINZ	Miami	KVOO	Tulsa
KSTP	Minneapolis-St. Paul	Radio New York Worldwide	West Coast only
	Intermountain Network		



dap
DETERGENT

grease component • hydrolyzed

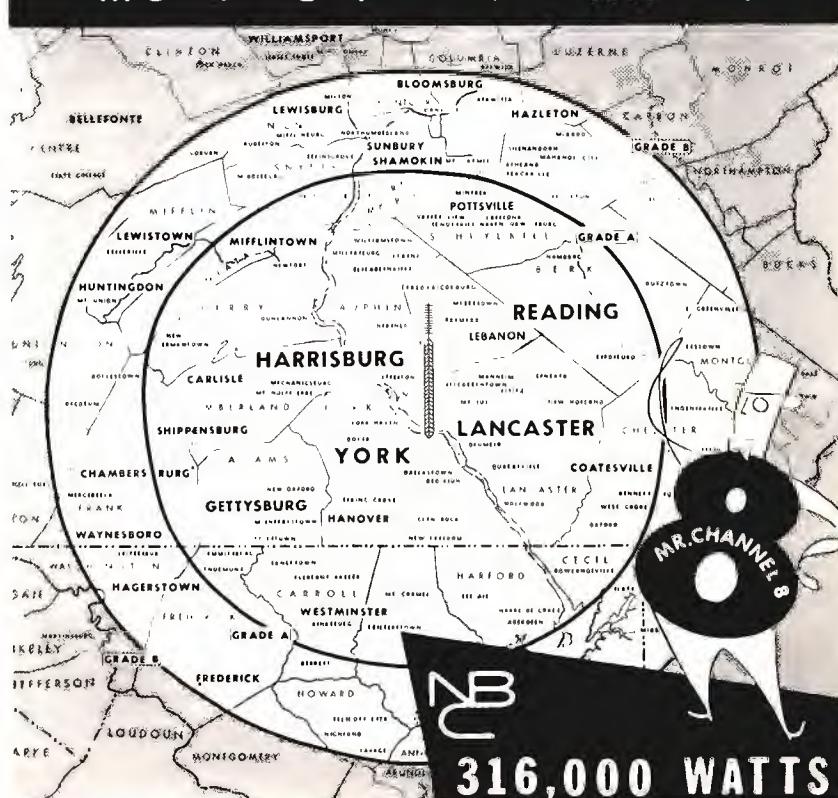
BLEACH • SAPONIFICATION

caustic soda • suds • flakes • bar

sodium silicate • alkylolamine

SURFACTANTS • ALKANOLAMIDES

MULTI-CITY TV MARKET



**Whatever your business language,
WGAL-TV translates it into sales**

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York / Chicago / Los Angeles / San Francisco

SPONSOR-WEEK

Late news
in tv/radio advertising
January 20, 1964

FTC sees obstacles: FTC chairman Paul Rand Dixon will need specific legislation if commission is to regulate cigarette advertising realistically, and within foreseeable future. In introducing such legislation (previously promised), Sen. Maurine Neuberger said Dixon has indicated in recent interview he would need final court orders in order to regulate cigarette advertising under FTC Act. Prolonged litigation by tobacco mfrs. could put off final action "for years." Mrs. Neuberger's two bills—backed by co-sponsoring Sens. Bennett, Clark, Gruening, Morse, and Young—would give FTC specific authority to regulate cigarette ads and labeling, as it has in food, drug, and cosmetic ads, including injunctive powers. Second bill, "Cigarette Health Hazard Act," would implement research and educational programs to render cigarettes less harmful and less prevalent. Anti-smoking crusader Rep. Blatnik (D., Minn.) has introduced parallel measures in House.

Stanton looks at situation: CBS president Frank Stanton says that because of the govt. report linking smoking and lung cancer, the broadcast industry may make changes in cigarette advertising. He told St. Louis Society of Financial Analysts that voluntary changes in ad copy and cigarette commercial times could be made.

Cosmetics hazards next? Public Health Service has awarded a grant to NYU Medical Center for a five-year study of cancer-causing substances in cosmetics, drugs, clothing, water, air, industrial processes, and human environment generally. Financing is being shared by the National Cancer Institute and the Bureau of State Services (Environmental Health). Initial sum donated to finance first 18 months is \$467,740.

Bulova to DDB: About \$2 million is involved in the switch of two of its watch lines from

SSC&B to Doyle Dane Bernbach. Interestingly, it is the high-priced (\$125-2,500) Accutron electronic watch, and the economy-priced (\$10.95-29.95) Caravell which are being moved. The medium-priced watches and consumer electric products, with combined billings of about \$3 million, will remain at SSC&B which had been assigned the full Bulova account in April, 1961. Bulova president Harry Henshel emphasized that the switch results from the sales growth of both lines, for which he greatly credits the former agency. However, he said, the growth "made it inevitable that their advertising requirements parallel certain marketing changes and (they) would therefore have to be served by a separate agency."

And a new broadcast head: Coincidental with its Bulova coup, DDB last week filled the post of vice president in charge of tv and radio programing left vacant since the departure of John Egan a couple of months ago. New man is Robert Liddel, who has been an associate media director over at Compton.

NBC-TV gets music rights: NBC-TV and the new Music Theater of Lincoln Center of the Performing Arts in New York have entered into a long-term agreement which gives the network tv rights to productions presented by Music Theater.

Gilmore going big business: Gilmore Broadcasting will soon join ranks of major station groups, with latest move toward purchase of its third and fourth tv stations. Subject to FCC approval, Gilmore last week announced it is buying WEHT-TV Evansville and KGUN-TV Tucson from Hilberg-Buse-Richter. Late last month it revealed it is acquiring KGGM-TV Albuquerque and KVSF Santa Fe from New Mexico Broadcasting. It earlier picked up KODE-AM-TV Joplin. Gilmore will be the 13th broadcast company owning four or more tv stations.

B&B builds billings in Britain: The London subsidiary of Benton & Bowles has acquired a major interest in Britain's Nelson Advertising Service. Combined billings of the two London agencies will exceed \$11 million. Founded in 1930 by W. W. Bett, the late brother of the present chairman and joint managing director Robert Bett, the Nelson agency has long been known for its association with the automotive and allied markets. It lists among its present clients such companies as Jaguar Cars Ltd., The Power Petroleum Company Ltd., Avon Rubber Company Ltd., Henleys Ltd., and The Sun Engineering Ltd. While the Nelson staff will move into offices in the Benton & Bowles Ltd. building, both agencies will, "for the time being," retain their own identities and independence of operation. "As the association develops, however," notes Bett, "we shall be able to draw on the greater resources of B&B to provide our clients with services which have not hitherto been available to us."

Ratings Raters Purr on the Hill: In the considerable privacy of closed-door hearing generally reserved for very touchy or very weighty matters, NAB and network ratings researchers made second progress report last week to House Special Subcommittee on Investigation. Subcommittee chairman Oren Harris and full complement of members reportedly highly pleased with industry moves to improve standards, audit and supervise rating services in national TV. Testimony has not been released on this or previous week's executive hearings. The subcommittee report, due out in a few weeks, authored by its staff major domo Charles Howze, is expected to treat kindly the prospects for valid TV audience measurement. It will probably be less sanguine about the complex problems of measuring indoor-outdoor radio audience. RAB will probably be given every encouragement by the subcommittee in its separate research program to chart the real radio reach. Subcommittee hearings last win-

ter found the worst of the rating mishmash in radio. The report is expected to be realistic if not happy about two status quo factors in rating: low pay scale generally prevailing for field canvassers and sample viewers; general reluctance of nets to rock the ratings boat too hard, with ratings the major sales basis to gauge audience reach of hundreds of programs. Reporting to the subcommittee last week were NAB research director Melvin A. Goldberg; network v.p.s and blue chip research men Jay Eliasberg for CBS, Hugh M. Beville for NBC, and Julius Barnathan for ABC. Collectively, they form NAB research group CONTAM (Committee on Nation-wide TV Audience Measurement).

N.Y. Times quits west: This Friday (24) will be last publication day of N.Y. Times' Western Edition, due to lack of sufficient income to defray operational costs. Published in Los Angeles since Oct. 1, 1962, and distributed in 13 western states, the Western Edition has been operating at a "substantial deficit" since its inception, said Times chairman Arthur Hays Sulzberger. Its circulation is now slightly over 85,000, and in its first year of publication it carried 2,183,902 lines of advertising.

LA UHF listed: Beginning in March, American Research Bureau will list UHF Spanish-language KMEX-TV in its Los Angeles audience surveys. ARB is adding bi-lingual interviews and staff to handle the news assignment. KMEX-TV, on channel 34, went on the air 15 months ago as the only commercial UHF station in the LA market.

Big boost for Negro station: WLIB got FCC go ahead to increase its power from 1 to 10 kw. The boost will considerably strengthen the reach of the New York, Negro-programmed station. Plans are under way, according to general manager Harry Novik, for construction of the tower at Lyndhurst, N. J.

NOW, A NEW DIMENSION IN RADIO!

For the local station that moves
fast and first in its market

NANA RADIO—a division of North American Newspaper Alliance offers you the opportunity to ride the crest of the new wave in radio programming with *proven* programs, *newly* produced for modern radio (some in stereo), plus *all-new* programs especially designed for today's radio.

NANA RADIO—Phase I

Half hour programs (in stereo)—

NANA Radio half-hours are modern half-hours—25 minutes in length.

Arch Oboler's Plays—narrated, directed and edited by Mr. Oboler.

The Fat Man—all-new scripts starring Tol Avery in the title role.

Quarter hour serial drama five per week.

Pepper Young's Family—newly-edited, newly-recorded, newly-cast.

Big Sister—starring Paul McGrath; newly-edited, recorded and cast.

Five minute strips five per week.

Dear Dorothy Dix—based on the NANA syndicated newspaper feature.

Hollywood Talking—Army Archerd with the biggest names in show business answering letters from listeners.

Program series may be purchased individually or in a block. Special discount given for a block purchase of Phase I—discounts earned for 26 and 52 weeks. Stations have exclusive right to programs in their SRD market area. More coming.

NANA RADIO—Phase II

All-new 25 minute programs in stereo, all-new quarter-hour serials, all-new five-minute features. Now in production—ready for airing March 1 and still more coming.

Block purchasers of Phase I will have first refusal on all new programs.

Available immediately to *you*, the *local station* only. When you buy from NANA RADIO you control your own show, your own rates, your own profit.

When you buy from NANA RADIO, you buy the 60-year-old reputation, the resources and solidity of North American Newspaper Alliance—Bell McClure—one of the world's oldest and largest syndicators in the mass communications field.

CALL • WRITE • WIRE • TWX COLLECT



NANA RADIO

Quality Radio for the Local Station

76 Ninth Ave.
New York City 11
Phone: 212 CH 2-6700
TWX: 212-640-6219



! mira !

1. Los Angeles metropolitan area Spanish-speaking population: **900,000** plus
2. Average yearly income: **\$800,000,000**
3. For automotive products: **\$72,540,000** annually
4. For food products: **\$434,700,000** annually

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72. **KWKW**'s 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!

KWKW 5000 WATTS

Representatives:
N.Y.—National Time Sales
S.F.—Theo. B. Hall
Chicago—National Time Sales
Los Angeles—HO 5-6171



SPONSOR

JANUARY 20, 1964

Vol. 18 No. 3

GENERAL

23

Smoke rings curling into a cigarette-ad question-mark

Changes seen due in advertising copy as well as in the product itself in the wake of report by the gov't committee on smoking and health

ADVERTISERS

28

Agency official would bury 'ratings,' but not research

Calls the word redundant, ambiguous and emotion-packed; also notes misunderstandings by laymen with regard to audience research

AGENCIES

38

Old trend of stop-motion commercials is being reborn

Familiar film technique for TV is finding new favor in agency circles. Swing noted to animated graphic art and use of "natural" children

40

Computer to make future timebuyer more important

He will be able to handle a much larger decision-making workload; advancement into media planning and strategy seen by Wright

TV MEDIA

45

Maker of statues, altars for churches a video sponsor

Milwaukee company buys half hour Christmas Eve on WISN-TV themed to "help spiritual awakening" to meaning of the holiday

46

Television fares badly in newspaper study by Belden

Survey completed for Texas press group finds that "opportunity for advertising exposure" in TV is less than third that of newspapers

RADIO MEDIA

53

Network heats up bean pot for Morton House Kitchens

Old-time company, using radio for first time last year, with Godfrey on CBS, hiked sales 56.9%. Now planning to add a second web

SYNDICATION

56

Is cliff-hanging radio "soap opera" on the way back?

NANA group is preparing modernized versions of former scripts. Will sell independent stations. AFTRA and AFM cooperating

60

STATION REPRESENTATIVES

DEPARTMENTS

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ACQUISITIVES* make sales curves climb in Cleveland

Retail sales jumped over 13% last year in Cleveland. Here is your big growth market, in people, in households with money to spend—the nation's 6th largest county. It pays to allocate TV budgets in Cleveland, where sales grow fast.

*Ac-quis'-i-tive—given to desire, to buy and own.

ACQUISITIVES WATCH

WJW-TV.

LAS ANGELES KGBS	PHILADELPHIA WJAC	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	DETROIT WBKB-TV
NEW YORK WHR	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	



PUBLISHER'S REPORT

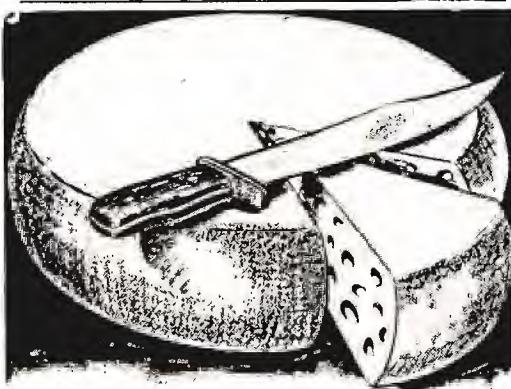
One man's view of significant happenings in broadcast advertising

Big Householder

North Carolina's biggest market — tops in population, households, retail sales.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE
WSJS
TELEVISION 
WINSTON-SALEM / GREENSBORO / HIGH POINT
Represented by Peters, Griffin, Woodward



Get Your Slice

OF THIS RICH
AGRICULTURAL
AND INDUSTRIAL
MARKET

with
WREX-TV

FOR DOMINANT COVERAGE
OF NORTHERN ILLINOIS and
SOUTHERN WISCONSIN
Represented by

H-R TELEVISION, Inc.

WREX-TV
CHANNEL 13 ROCKFORD
 
J. M. BAISCH
Vice Pres. & Gen. Mgr.

Editor with a Challenge

WHEN Sam Elber takes over as Editor of SPONSOR this week he'll face one of the biggest challenges any trade paper editor is likely to meet up with in a lifetime of work.

He comes into a business area teeming with activity, problems and excitement. He comes in at the beginning of a year which looks exceptionally promising from a broadcast advertising standpoint. How he evaluates, analyzes and reports the year—day by day—will determine our publication's measure of success.

The challenge is double for SPONSOR's editor. If ours were just a book which reports the news, his role would be easier. But SPONSOR is also an interpreter of the broadcast scene, a magazine that brings the major developments of the week and *what's behind them* home to busy agency and advertiser readers.

I'm personally pleased that Sam has accepted the challenge. For the past four years I've watched him work as editor of CANADIAN SPONSOR. A more agreeable, intelligent, dedicated associate is hard to find. Our association was simple. He did all the work; I supplied the backing. So when the time came to find a new editor for SPONSOR under Ojibway ownership, Sam was a prime candidate.

But Ojibway does these things carefully. They sent their corporate editorial director to New York to scout out likely candidates. In a month of screening and interviewing he checked out over 50, including a handful he considered outstanding: when it was all over, and the factors had been fully weighed, Sam was the winner.

I think Sam's a born editor. He's also a few other things. Mark Olds, general manager of Group W's WINS in New York, tells me that if Sam had continued on the stage (he comes from a theatrical family) he would have been one of the great character actors of America. He's an art director of professional stature and maintains a complete art studio in his home. He loves photography and sometimes exhibits. One day in 1962, just as an extra-curricular favor, he flew to Lansing and personally created, planned, photographed and wrote a full year's trade paper ad campaign for Hal Gross of WJIM-TV. He became "Mr. Trade Paper" of Canadian broadcasting, overcoming the characteristic standoffishness from anyone from south of the border.

Nobody speaks the buyer's or broadcaster's language better. He served as program and promotion director of stations in Philadelphia, Cleveland and Miami. He puts verve into everything he does, even if his Toronto-grown mustachios give him somewhat the look of an English colonel lately returned from the Far East.

I look forward to Sam's expression of SPONSOR. I can promise that it will be lively, penetrating and provocative. His staff will work hard. He takes over when under Bob Grebe our readership ratings have reached an all-time high.

It will be quite a challenge and lots of fun.

Norm Gleason



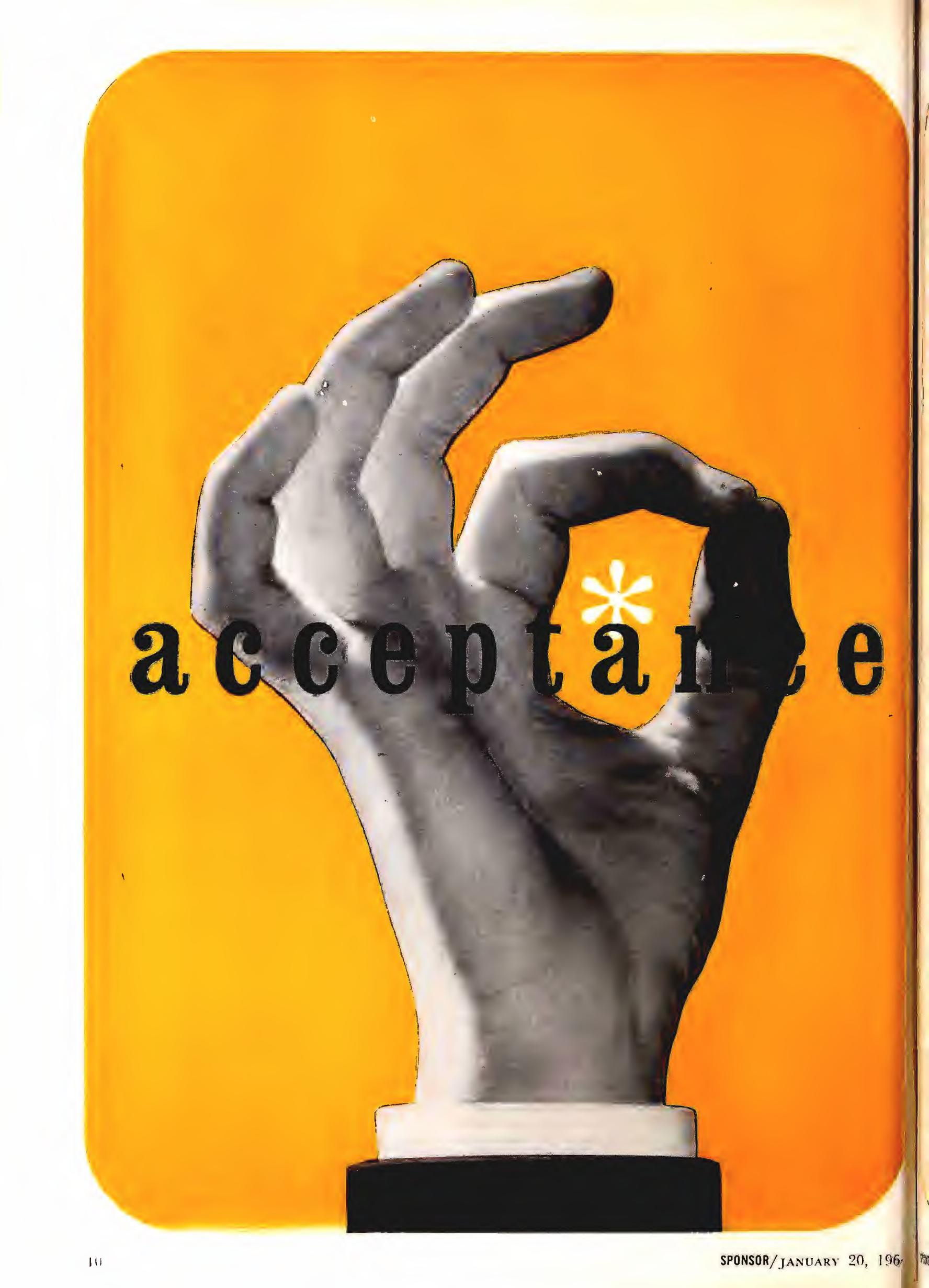
NO QUESTION ABOUT IT! And there won't be any question either of what your product—or your brand—really looks like when your customers see it on TV, if you give your commercials the **PLUS OF COLOR**. Color is for real. People see color . . . think color . . . buy color!

Even if your present TV commercial must run as black-and-white, film it in color. Then you can go any direction if need be. Even in black-and-white, your commercials will have more visual impact. Shades and subtleties will stand out as never before! And, from the same EASTMAN Color Negative, you can make excellent panchromatic prints. What's more, you'll be gaining experience with color . . . building a backlog of color material today for use tomorrow.

For the purchase of film, service, and technical queries, write or phone: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, N.Y., 14650, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . .





acceptarne



A TRADITION OF OUTSTANDING ACCEPTANCE

For eight years (May, 1955 to April, 1963), the A. C. Nielsen Company reported radio audiences in the Minneapolis-St. Paul market. Thirty-five separate bi-monthly reports—covering 141,120 quarter-hours of broadcasting—were released. Every report showed WCCO Radio was the overwhelming audience leader in the market.

WCCO Radio's share of audience, as estimated by Nielsen, ranged from 64.8% to 68.6% in the final eight reports (November-December, 1961 to March-April, 1963). Average: 66.9%—or twice as many listeners as all other stations combined!

Nielsen data also showed WCCO

Radio ranked as one of the very highest-rated stations of the nation in both share of audience and size of audience.

Nielsen no longer measures local radio markets. But the audience is still there—listening and ready to be counted.

WCCO Radio not only awaits the development of a new, authoritative service that will measure the total radio audience—but stands ready to support and cooperate in any way possible with such a project. It is sure to be another powerful affirmation of WCCO Radio's great audience leadership and acceptance.

Audience data source: Estimates based on Nielsen Stations Indexes/Station Total/6:00 AM-Midnight, 7-day week. Copies of reports available on request.

WCCO RADIO

MINNEAPOLIS • ST. PAUL

Northwest's Only 50,000-Watt 1-A Clear Channel Station

REPRESENTED BY





YOU MAY NEVER HEAR THE COMMONEST LANGUAGE*—

**BUT... WKZO Radio Talks to the
Most People in Kalamazoo
and Greater Western Michigan!**

6-COUNTY PULSE REPORT

KALAMAZOO RETAIL TRADING AREA—SEPTEMBER, 1962
SHARE OF AUDIENCE—MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	19	5
12 NOON - 6 P.M.	27	18	6
6 P.M. - MIDNIGHT	40	17	X

Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

* An estimated 460 million people speak Mandarin (Northern Chinese).

WKZO Radio is far and away heard the most in the significant market it serves.

The 6-county Pulse of Sept. '62 tells it in plain English: WKZO Radio outscored all others in 358 of 360 quarter-hours surveyed, and won *all* hours surveyed both in total listening and adult listening. (It's Greek to us what happened on the two quarter-hours we lost.)

We broadcast the well-heard word all over Greater Western Michigan. NCS '61 shows WKZO Radio's circulation ahead of every radio rival in the area—a whopping 40.4% greater than all other Kalamazoo stations combined.

It's a market worth more than mere lip service. Sales Management has predicted that Kalamazoo alone will outgrow all other U. S. cities in personal income and retail sales between 1960 and 1965.

Let your Avery-Knodel man whisper sweet *somethings* in your ear about WKZO Radio!



The Fetzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/CADILLAC-TRVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR-SCOPE

January 20, 1964

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

Commercial producers expect a flurry of "re-make" orders for tobacco TV commercials.

First move expected from those tobacco advertisers which plan to change their copy slants—but not their brands or their basic advertising appropriations—in the wake of the Surgeon General's report (see story, p. 23) is a face-lifting of existing commercials.

Spots which feature synchronized sound (actors and/or announcers seen speaking the praises of a cigarette brand) are most likely to be junked if there are copy changes. Those, on the other hand, which feature models in everyday situations minus synchronized dialogue, and in which the selling is done via voice-overs, are most likely to be salvaged.

Sample situation: Kent scratched production at MPO of a synchronized-sound commercial in New York last week—but, at the same time, let its production order stand for a non-synchronized footage session which was scheduled for shooting in Hollywood.

A big-budget, all-media research study is in the works from RKO General and ARB.

It started out as a study of radio research methodology in the Detroit area. But it has since blossomed into a multi-media study developed in conjunction with Advertising Research Foundation, and is due to include magazines, newspapers and television, as well as the original radio study.

ARB meanwhile is bidding to become the definitive network and local rating service in the radio-TV area when Nielsen bows out of the local picture. Sindlinger is in the network running, too, but ARB may turn the Detroit study to account. Added to ARB's established network-agency relationships, the study may well add up to choice odds for ARB.

Station rep Bob Eastman is running up an enviable record of holding on to his clients.

He told SPONSOR last week:

"Every station — five in all — that fired us in the past three years, with the exception of WNEW and CKLW which went into the selfrep field, has returned."

Stations departing the Eastman shop usually have returned within a six-month period, the veteran rep reports.

Moral of the story: It's relatively normal for a radio outlet to feel that a national sales rep should be doing more for it; however, it's hard to find a rep house that will be an improvement over most of the well-established, veteran rep firms—and this includes the stations which have decided to handle their own sales efforts.

CBS Radio isn't giving out figures, but admits "impressive" gains for its radio o&o's.

The seven network-owned radio outlets, as a group, registered "a three-year high for both sales and profits, and three of the stations have scored all-time sales records."

That was the word last week from Fred Ruegg, station administration v.p. for the CBS Radio Division. The sales/profit scores, said Ruegg, were "a concrete indication of greater acceptance by both advertisers and listeners of the 'foreground' style of informational programing."

SPONSOR-SCOPE

January 20, 1964

NBC-TV made a strong surge in the national Nielsens covering the pre-Christmas period.

In the season-to-date reports (which cover the period from the start of the 1963-64 season through the two weeks ending Dec. 22), NBC-TV placed only one show—*Bonanza*—in the top rating brackets. NBC's second highest show was Dr. Kildare in 14th place among all shows. With the exception of *Bonanza*, all of the first 13 shows were CBS-TV vehicles.

In the above-mentioned December report, however, NBC landed three others in the top 10—*Walt Disney*, *Mr. Magoo's Christmas Carol*, and *The Story of Christmas*—in 7th, 8th and 9th places respectively.

Highest-rated ABC-TV show in the season-to-date scores was *Donna Reed*, in 15th place. Its top ABC program on the latest Nielsen: also *Donna Reed*, in 13th place.

With national elections on the way, networks are agitating for "full rights" in the news area. This has long been a sore point with the newsmen and news executives of the three TV networks, who often feel—with considerable justification—that the rules of news coverage of special news events, trials, hearings, conferences and meetings are rigged to favor print journalists.

First big blast in the current campaign was fired last week by AB-PT president Leonard H. Goldenson, who told a Philadelphia audience that "freedom of communications gives electronic newsmen the same rights as other reporters," and that radio and TV journalists could now cover news events "without any electronic equipment visible."

Footnote: ABC-TV and Sylvania will demonstrate a new "all-transistorized portable lightweight TV camera capable of transmitting its own signal" in New York today.

Sponsorship follows TV rating success; 24 of the top 25 network TV shows are sold out.

The one show which is in the upper-25 rankings in the Nielsen reports for December, in 25th place, is the NBC-packaged *International Showtime*. The series, a sort of Cooks Tour of circuses and music halls outside the U.S., has upped its share from a 34 level to a 39, an increase of about 15%.

NBC is currently beating the TV sales drum for *International Showtime*, to sell nine minute-length positions still available. One of the network's strongest selling points: a 12-week schedule of minutes, starting June 19, can be had in the show's repeat-telecast schedule at a gross of \$22,000 each.

A Texas station has found a way to let teenagers talk seriously to teenager on radio.

The station is KFJZ Fort Worth, and the anti-juvenile-delinquency series is titled *Youth Speaks To You*. It's aired in evening time, Monday-Friday, 9:05-9:30 p.m. Format: high school students selected by school officials and student leaders panel-discuss topics ranging from teenage crime to domestic relations.

The series has meaning for advertisers, even though the series itself is purely public service. Impressed by what he had heard, a top executive of a large sales development company headquartered in Fort Worth wrote to the station to say: "It is apparent that KFJZ will not resign itself solely to the role of an entertainment medium."



puzzle:
The
Next
Half-
Hour
Will Be
Brought
To You
By...?

Bob Whiteley, WMAL-TV National Sales Representative,* went out to round up four businessmen to sponsor the telecast of the basketball championship play-off between a local five and a neighboring rival. He found eight of the town's more solvent industrialists attending a Board of Trade luncheon and broached the subject. All eight of them were eager to sponsor, but they laid down such peculiar conditions that Whiteley was somewhat at a loss to pick the needed four.

The manufacturer of Peerless Pickles and the owner of The Three Seasons Restaurant (closed July and August) said they would co-sponsor with anybody. However, Harry's Hardware won't sponsor unless United Trust Bank does and United Trust won't sponsor with The Three Seasons. Comfy Drive-Inn won't sponsor unless Bob's Bowling Alley does. Sam's Supermarket won't sponsor with Comfy Drive-Inn unless Superba Stores does, and won't sponsor with United Trust unless Comfy Drive-Inn sponsors too. Superba Stores won't sponsor with both Harry's Hardware and United Trust, and with either Peerless Pickles or The Three Seasons. Bob's Bowling Alley won't sponsor unless Harry's Hardware or Sam's Supermarket does, won't sponsor with United Trust unless Superba Stores does too and won't co-sponsor with both Peerless Pickles and The Three Seasons.

Can you find us four equally willing sponsors before the baseball season begins?

No conflicts sully the atmosphere at WMAL-TV. Choice availabilities for one-minute spots in prime time—"Naked City," Sunday, 10 p.m.; "Dick Powell Theatre," Saturday, 10:30 p.m., and others of this ilk—are open now. Come one, come all. Check Harrington, Righter & Parsons, Inc., for details.

Puzzle adaptation courtesy Dover Publications,
New York, New York 10014.
Address answers to: Puzzle #95, WMAL-TV,
Washington, D. C. 20008.

wmal-tv 

WASHINGTON, D. C.

Evening Star Broadcasting Company

Represented by: **HARRINGTON, RIGHTER & PARSONS, Inc.**

Affiliated with WMAL and WMAL-FM, Washington, D. C.;
WSVA-TV and WSVA, Harrisonburg, Va.

*Bob Whiteley is a real National Sales Representative. The uncooperative business firms and all other characters are, to our limited knowledge, fictitious.

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555 FIFTH

Letters to the editor

SELF-REGULATION AT K&E

First of all, I want to thank you for devoting so much space in your issue of Dec. 23 to K&E's efforts to establish useful standards for time buying in the interest of its clients and thus incidentally to assist the broadcast industry in self-regulation. As I have stated to you previously, we believe that self-regulation in broadcasting is in the ultimate best interests of our clients.

So that the K&E stand is clearly understood in this highly important matter, I would like to correct two statements which could be misleading. These are:

"... K&E announced that it was buying time on only those stations who were Code subscribers."

and

"In October a proposal to boycott stations not adhering to the NAB Code was passed by the executive committee."

1. The K&E policy on spot purchases is the very antithesis of boycott. We are making a presentation to each client and each client, of course, will make its individual decision. Obviously the K&E committee did not "pass" the policy proposal. It could not. All it did was to approve the presentation of our viewpoint to clients for their judgment and evaluation. We are currently doing this.

2. The policy is not based on the NAB Code alone. It favors stations which subscribe to the NAB Code, to an equivalent code, or to stations which enforce equivalent rules without subscribing to any formal code. The NAB is used because it exists and because it gives us some basis for evaluation.

3. This is not a "boycott" of stations not subscribing to codes or rules. As stated in the past, the K&E policy is to consider adherence to recognized commercial standards by stations an important element in the effectiveness of commercials aired by that station.

4. Having made our policy known, we are using neither pres-

sure nor persuasion to induce others to follow it.

K&E will act alone, but only with approval of our clients and with their interests in mind.

Stephens Dietz
executive v.p.
Kenyon & Eckhardt
New York

SPONSOR STICKS WITH WINNER

11,442 shows ago, the Columbia Fuel Gas Company first sponsored Jim Uebelhart and the 8 o'clock News on WSPD. The 25th yearly renewal came in last week.

On the local scene, just as with the networks, astute sponsors of yesteryear stick with a winner. And we're tickled to have them!

R. Ertis
sales manager
WSPD Radio, Toledo

RADIO IS COLD WAR WEAPON

Thank you for the exceedingly fine piece on the Free Cuba broadcasts via commercial airways, which appeared in SPONSOR on December 30.

I have been particularly interested that more people become aware of the fact that radio is the most powerful weapon that we have available in the cold war today.

Your opening paragraph was excellent and put the entire article into proper focus.

Free Cuba Radio is exceedingly grateful to the commercial stations from which it buys time, because we realize that this is a departure from their normal programming. Of course, this kind of publicity for the Cuban Freedom Committee is of tremendous value since the committee depends on the public for its financial and moral support.

I send thanks to you and your staff on behalf of the board of directors of Free Cuba Radio and the Cuban Freedom Committee.

Mrs. Mariada C. Arensberg
executive secretary
Cuban Freedom Committee
Washington, D. C.

You can't cover Indianapolis with Indianapolis TV!

**The Indianapolis Market, we mean!*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. Greatly expanded Indiana reach
2. Effective and complete coverage of Indiana's two top TV markets
3. Greatly improved overall cost efficiency

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV*

CHANNEL 10
TERRE HAUTE.
INDIANA

**An affiliate of WTHI AM & FM*



WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station*

(March 1963 ARB)

*except Indianapolis

CALENDAR

The when and where
of coming events
January 20, 1964

JANUARY

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)

Sales & Marketing Executives of Greater Boston, Silver Jubilee conference, Hotel Statler, Boston (24-25)

National Advertising Agency Network, eastern/midwest regional meeting, Milwaukee, Wisconsin (24-25)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

Milwaukee Advertising and Graphic Art Groups, Special workshop sponsored by the Sales Promotion Executives Assn. (4); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Mil-

waukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Advertising Federation of America, mid-winter conference, Statler Hilton Hotel, Washington, D. C. (4-5)

Television Bureau of Advertising, breakfast meeting with presentation on the importance of trade associations' promotion of their own industries through advertising, Sheraton-Park Hotel, Washington, D. C. (5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf-Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Houston Advertising Club, 4th annual ad forum '64, Shamrock Hilton Hotel, Houston (21)

Directors Guild of America, annual awards dinner, Beverly Hilton Hotel, Hollywood; Waldorf-Astoria Hotel, New York (22)

International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)

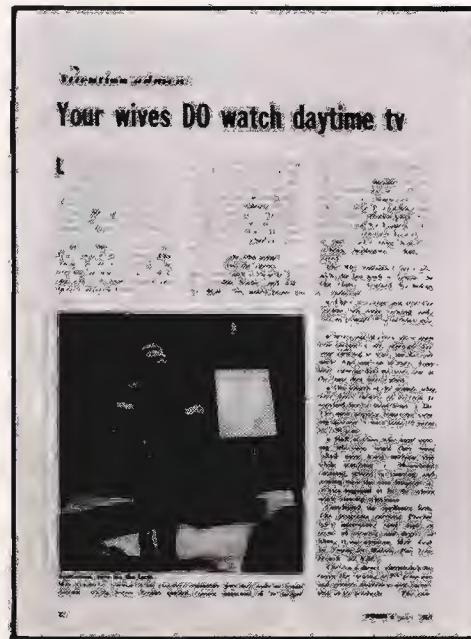
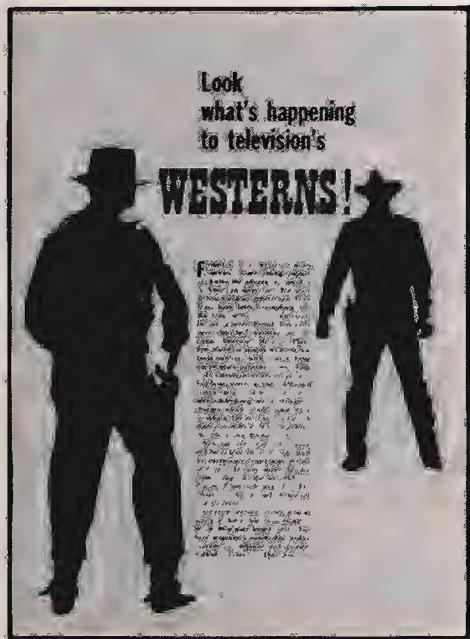
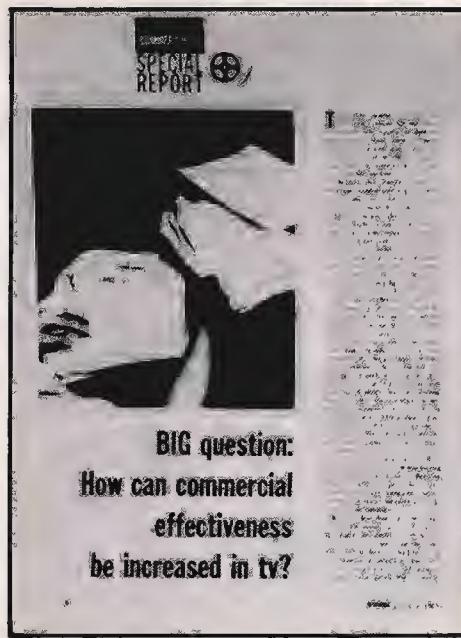


NASA's Manned Spacecraft Center . . . site of the largest space-simulator in the nation . . . home base and training center for the astronauts. From this \$200-million-dollar center, astronauts and engineers will plan and control a round-trip flight to the moon.

K-NUZ . . . The Award-Winning News Station in Space City, U.S.A. . . Builds an Image of Believability for Advertisers' Products and Service . . . That's Why More Houstonians Are Sold on . . .

K-NUZ  SOLD IN COMBINATION WITH KAY-C, BEAUMONT

THE KATZ AGENCY, INC.—NATIONAL REPRESENTATIVE
IN HOUSTON CALL DAVE MORRIS • JACKSON 3-2581



WHOSE READERS ARE ORDERING REPRINTS AT THE RATE OF 150,000 PER YEAR?

SPONSOR's readers, that's whose!

That's the editorial force of



*the happy medium between
buyer and seller.*

COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

What's new in the new year?

HERE SHOULD BE much that's productively new in 1964. In the mad, mad year just put to bed, glimpses of freshness sprouted up hither and yon on TV screens. Alert ones could hear old fences being ripped down, could see new areas of inventiveness being explored. We now make a few predictions.

1. We predict that U.S. commercial conceivers will, to greater degree, latch onto the strong imaginative treatment so richly evident in many foreign-born TV and cinema commercials. In same breath, we predict that sensitive writers who witness ingenuity such as displayed by Obratsof's Russian Puppets will be reminded that there's an unending source of stimulation *outside* the TV commercial world. (Keep breaking through these fences, friends.)

2. We predict that commercial creators in other countries, so adept at nonconformity, will begin to use some of the memorable sell-savvy which U.S. advertisers have, but which is not yet very evident in the air-borne advertising created abroad.

3. We predict that more people with their fingers in the TV commercial pie will have a go at humor. And we predict that not enough

of these humor-hunters will distinguish the difference between the preposterously pertinent and the lame and impotent; not enough will make the life-saving link twixt levity and product. If there be such a thing as a gratitude purchase, the purchaser must know which product he's being grateful for, yes?

4. We predict that more writers who've been wed to their typewriters will file for separate maintenance and spend time in production houses where every day is 4th of July and creativity sparks like fireworks. Nigh onto impossible to absorb such mind-nudging excitement long distance. Idea hatchers must leave the nest, rub minds with imaginative ones busting their buttons in red-hot studios 'round and about.

5. We predict that when restless writers come face to face with the magic evolving in production, there'll be a toning down of diverting techniques and a toning up of sales message. Lavish production might make up for a weak movie script. Lavish production cannot compensate for a wobbly, barely discernible sales idea. If anything is upstaged, it had better not be the hero. (In case you came in late, the product is the hero.)

6. We predict that when agency lads and lasses start some unhampered cross-fertilization with creative producers, you'll witness the Marriage of the Year—not to be confused with any margarine claims. TV commercials might not live happily ever after but they will be a source of greater pride and greater profit.

7. (Didn't want to quit before we'd rolled a seven) We predict the most lastingly effective commercials of 1964 will be highly dramatic and devastatingly direct. For comparatives, we suggest a look at Ford's "total performance" commercial. Magnificent production. Excitement from start to finish. But so frantic the female viewer has the feeling that the darling at the wheel (who might be her daughter) is going to wind up in a hospital bed with Ben Casey scowling down at her.

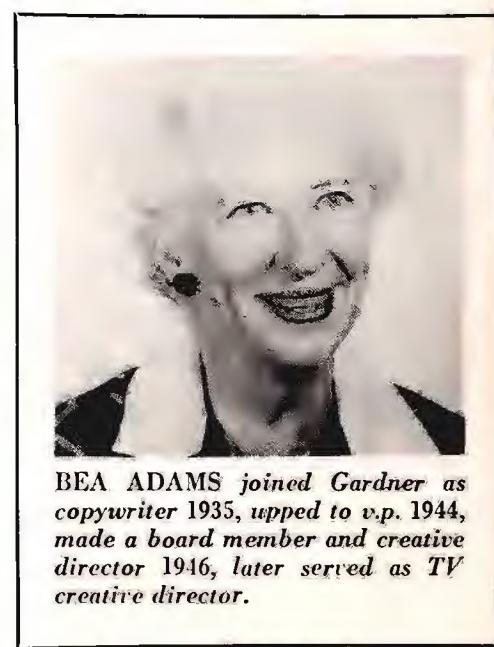
Contrast this with Volkswagen's deep-in-snow commercial which asks simply, "Ever wondered how the man who drives the snow plow drives TO the snow plow?" He drives a Volkswagen, of course. Not so highly charged as the Ford production but pertinently dramatic. Aim is sure and swift; words, few.

To sum up, it seems to us that production houses have made greater strides in creativity than have the people responsible for the sales idea. Result: more exciting commercials which could be (but often are not) sharper sales vehicles.

Dear Sir Lipton: those tea bags of yours are making predictions somewhat difficult.



Ford commercial supplies a generous dollop of excitement and perhaps some anxiety

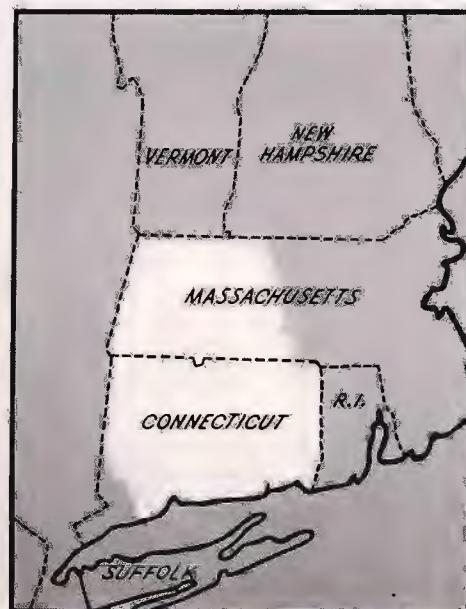


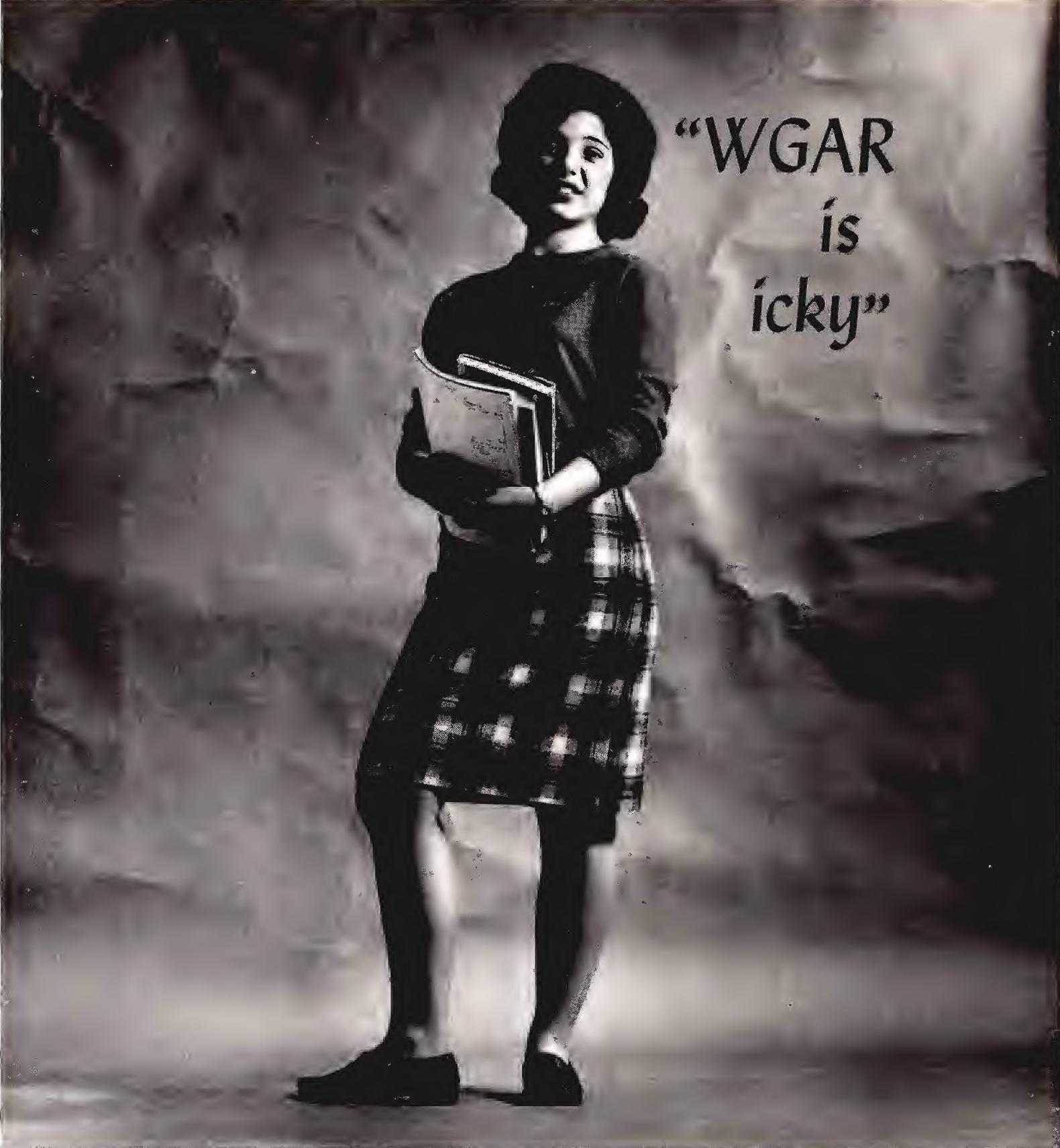
BEA ADAMS joined Gardner as copywriter 1935, upped to v.p. 1944, made a board member and creative director 1946, later served as TV creative director.

WTIC MEANS GREATEST COVERAGE TOP PERSONALITIES ADULT ACCEPTANCE DEDICATED SERVICE IN RICH, RICH SOUTHERN NEW ENGLAND

WTIC  50,000 watts

HARTFORD, CONNECTICUT
REPRESENTED BY THE HENRY L. CHRISTAL COMPANY





"WGAR
is
icky"

Sorry, Honey—but we believe radio should offer *something* for somebody besides kids. Evidently lots of people agree. Because we've snared the listeningest (and respondingest) audience in Cleveland and northeastern Ohio. Take our Betty Ott's "Ladies' Day"

listeners. When we suggested they enter a contest to name three Cleveland Zoo tiger cubs, 1,500 cards and letters poured in before you could say Liz, Kim and Zsa-Zsa. We hate to be catty, but you can't get action like this from just *any* radio station.

GOOD SOUND RADIO

WGAR

NB

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO

Smoke rings curling into ad question-mark

Changes due in copy and products in wake of report by surgeon general's committee on smoking and health. Impending curbs taken up in agency-client huddles.

STATEGY-MAKING for cigarette advertising is under way in smoke-filled rooms. During the nine days following a federal committee's conclusion that smoking can cause cancer—clouding the future of an \$8 billion yearly business—cigarette-makers and agencies were locked in conferences.

Results of their deliberations are weeks away and subject to change at any time in response to curbs proposed by government and media, the latter reacting to official pressure. Some things were clear, however, through the cloud cover following the January 11 report by the surgeon general's committee on smoking and health:

- Advertising is likely to be unabated and may well be intensified as a consequence of the government action. Copy and strategy are due for modification, although none of the changes will show up immediately.

- Product changes, however slight, are inevitable. Filters will get still more play than before, even though the Washington committee on smoking and health was unable to say that filtration cuts down the health hazard. Last year's sales figures show filters already outselling regulars and kings around three to one.

- Media are acting to make sure advertising acceptance policies are in keeping with official demands.

Heralding copy changes to be seen in the weeks to come the agency for one big filter is known to have cancelled shooting on a film commercial two days after the Washington committee report. Copy and action were to have been synchronized. At the same time, shooting on other, unsynchronized ma-

terial went on for the same brand, confirming the copy dilemma in which cigarette promoters find themselves.

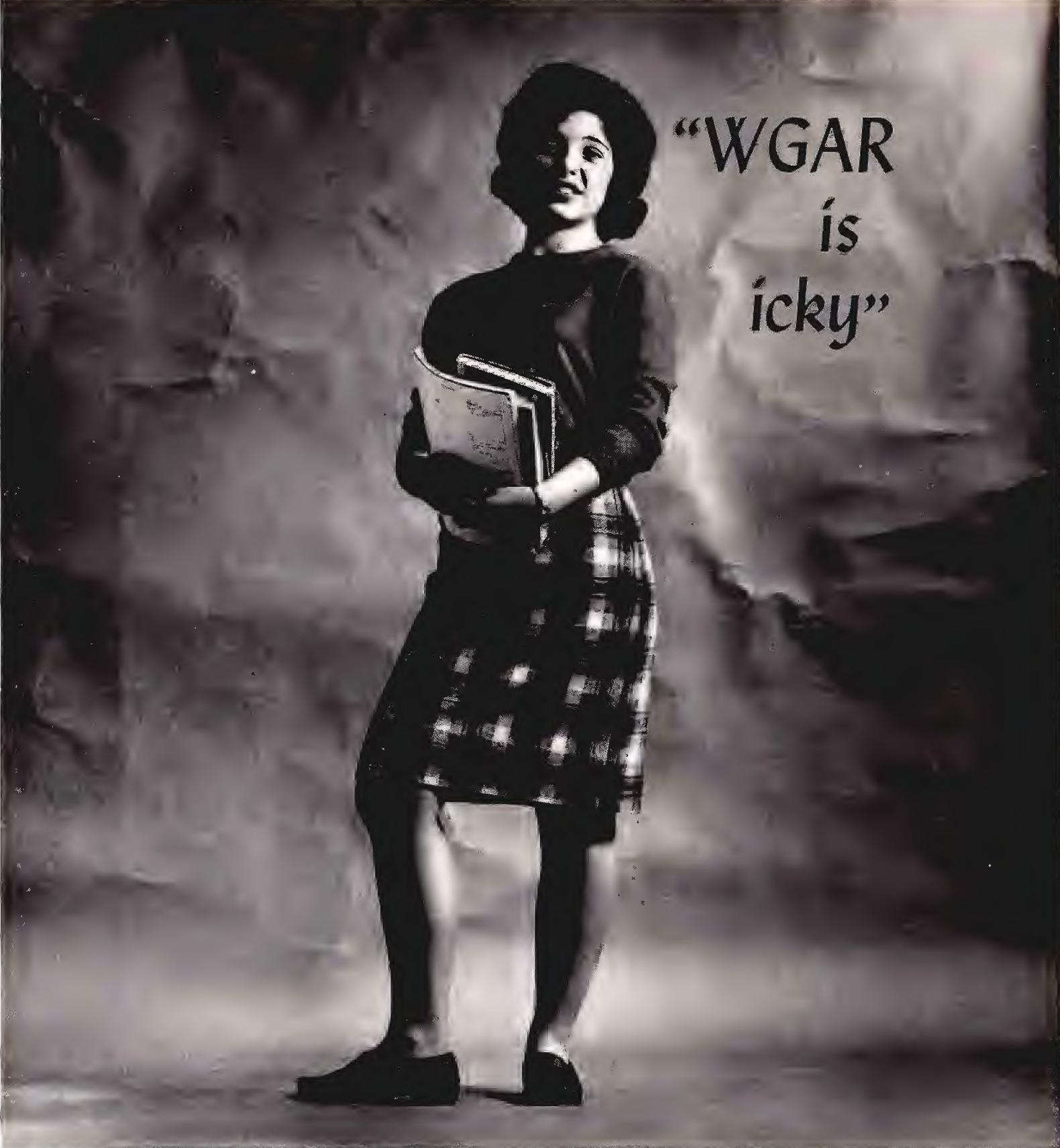
Another cigarette agency is gearing up for time shifts in broadcast schedules, presumably to later hours, at the same time setting policy on substitution arrangements where price differences between new and old time slots occur.

PLATTER PLACEBO

RCA Camden Records was ready right after the Washington report with an album of "Music to Help You Stop Smoking"—string melodies to "assuage the larynges, pharynges, and esophagi of coughing citizenry." At the same time, private groups, government and school organizations were organizing kick-the-habit clinics.



Cigarettes' ad challenge can be sized up from proportions of anti-smoking crusade



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Cigarettes' ad challenge can be sized up from proportions of anti-smoking crusade

Broadcast media and sales representatives reported business as usual last week, reflecting a quiet that precedes probable delayed reactions in cigarette copy and strategy to the cigarette report. Buying went on before and after the event, and no change orders could be spotted yet last week. As broadcasters gave full play to the Washington story, pre-empting commercial time for depth reports, one radio rep, Robert E. Eastman, memoed a suggestion to station clients that they slot cigarette commercials as far away from the cigarette story as possible. The same mailing carried an editorial urging "perspective" on subject of smoking and health.

Networks are re-examining cigarette ad standards of taste and claims, but any revisions probably will await recommendations of the National Assn. of Broadcasters code boards. The flow of commercials into review offices had not reached any unusual proportions last week.

Policy switches on acceptable broadcast time for cigarette advertising are likely to be held up for some weeks until the contract cycles are up (see cigarette program schedule, SPONSOR, Sept. 30, 1963). As networks outlined requirements of taste and validity, NBC re-stated its policy of not broadcasting cigarette commercials in shows designed for children, a point of which advertisers and media claim to be mindful but which troubles the president of the NAB.

Code board meets Jan. 22-23

Cigarettes will be high on the agenda when the NAB's Television Code Review Board meets on Jan. 22-23 in Miami Beach, and Radio Code Board Chairman Cliff Gill of KEZY, Anaheim, Calif., already has appointed a tobacco advertising subcommittee. Members are Richard M. Fairbanks of WIBC, Indianapolis, Richard H. Mason of WPTF Raleigh, and Robert B. Jones, Jr., of WFBR Baltimore. Cigarette copy guidelines will probably result from the activity.

As the government smoking report received hot-news play at home and abroad, tobacco stocks held up in the market. At the same time, principals were turning to historical and foreign precedents for clues to the future.

Some noted that the health theme is 300 years old and has been a subject of government concern for as long. In recent years, cigarette sales in Great Britain rallied to new heights in the face of official anti-smoking campaigns, and TV revenues continue in spite of severe copy and time restrictions (SPONSOR, Dec. 2, 1963).

Sales rising on Continent

In Germany, Sweden, and Denmark, sales are rising above government pressures. Canada, which has had a limited government program to educate against smoking, had a 3% rise to some \$860 million in tobacco products last year. That government acted after the U.S. report on health to organize wider anti-smoking measures and could end up buying TV time for anti-cigarette TV messages competing with those of Imperial and Rothmans, the cigarettes in Canada's top 10 TV customers.

Domestically, television expenditures by both cigarettes and cigars are likely to appreciate beyond some \$160 million now going into time and talent each year. Some forecasters predict heavier TV expenditures to offset government cigarette propaganda, while cigars and pipe tobacco, found relatively less harmful by official evaluators, may do more advertising to capitalize on an opportunity for smoking converts. Cigar billings on television already are at the doubling point, and manufacturers are launching aggressive new campaigns.

Of the big-six cigarette advertisers, most were still wading through 387 pages of the Washington report last week, and for early comment, most of them deferred to their official spokesman. George V. Allen, president of the Tobacco Institute, called for more research, public and private, and Dr. Clarence C. Little, scientific director of the Tobacco Industry Research Committee wired both the surgeon general and the American Medical Assn. that TIRC was ready to confer on more research into smoking and health.

American Tobacco had anticipated the situation with the new Carlton label declaring "tar"-nicotine content but had little to say about advertising following the cancer report. "What's to change,"



LUTHER L. TERRY, M.D.
U.S. surgeon general

TOBACCO'S SPOKESMAN

Former ambassador and director of the Information Agency, Allen heads the Tobacco Institute, which headquarters in Washington. Working with the Tobacco Industry Research Committee (cancer research), Clarence C. Little heads this group in New York). Allen has feuded off cigarette advertising that have been mounting in intensity, resulting in the government report Jan. 11. Institute has been guarded in its reactions, confining comment so far to an observation that not enough is yet known about smoking and health and that research is still needed. The TIRC wants to help in

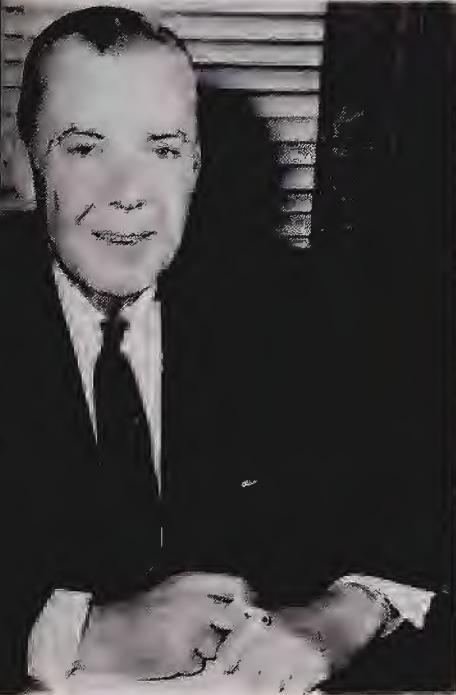


LEROY COLLINS
president, National Assn. of Broadcasters

see tobacco partisans health, leaf, media camps

LIC HEALTH GUARDIAN

Terry of the U.S. Public Health Service on a White House directive in which he assembled a committee of unspecialists (three of the eleven cigarettes, two others pipe and cigars) research on smoking and health. Terrell forswore cigarettes some weeks ago told the NBC-TV audience of "Today" week after his committee's conclusion that smoking influences lung cancer had been made. Now the committee is at work on recommendations for action, a project that will involve government regulatory agencies. Congress and states are acting too.



George V. ALLEN
President, Tobacco Institute

RADIO TRADE CHIEF

Heins, a non-smoker, has been asking industry for more than a year that the National Assn. of Broadcasters act to forbid youth appeal in cigarette advertising—assumption his media constituents were willing to concede was valid. Now he'll make another crack at persuading NAB to add new cigarette strictures into the TV radio codes. The Radio Code Review Board last week established a Tobacco Advertising Subcommittee, and the NAB has asked the TV Code Review Board to coordinate subcommittee effort when it meets this week in Miami Beach.

asked Robert K. Heimann, assistant to the president and also a Ph.D. social-scientist who has conducted statistical studies with contrary conclusions. American Tobacco has been on record for some time in favor of adult emphasis in advertising.

Buying went on last week in radio spot and fringe TV time for America's Dual Filter Tareytons (BBDO) and in prime TV for Pall Malls (Sullivan, Stauffer, Colwell & Bayles). With the addition of Carlton (Gardner), total billings will increase, and while initial plans for the new brand specify only spot radio and newspapers, all-brand TV billings underwent a striking in-

crease last season. American's agencies are mum, but observers think Lucky Strikes (BBDO) may be in for a copy change, with death predicted for the controversial theme, "separates the men from the boys."

Brown & Williamson's advertising vice president, John W. Burge, is not contemplating any changes. Copy still centers around "how good the cigarette is," and no new signals have been seen from the B&W agencies, Ted Bates and Post - Keyes - Gardner. Viceroy (Bates) is known to have new TV filtration copy ready to roll, whether or not its timing is related to the health matter.

One tobacco company president, Zach Toms of Liggett & Myers, faced the cancer report, calling it "a step forward" which will bear

on the company's marketing, research, and development. J. Walter Thompson, agency for L&M's three big cigarettes, could not be reached for elaboration.

P. Lorillard says the report has not influenced its ad spending plans, and broadcast schedules were intact last week, but Lennen & Newell, agency for Kent, is known to have copy changes in process for that brand. Grey, agency for Old Gold Spin Filters, says it's too early to talk.

Philip Morris, a company well hedged with non-cigarette products, is giving the government paper a "careful analysis." One brand, Alpine (Leo Burnett), will

Big Six tobacco billings in TV

Jan.-Sept. 1963 Gross — SOURCE: TVB/RORABAUGH-LNA/BAR

COMPANY	DOLLARS IN ROUNDED MILLIONS	
AMERICAN TOBACCO (Tareyton, Lucky Strike, Pall Mall, Montclair)	4.3 SPOT	NETWORK 9.7
BROWN & WILLIAMSON (Viceroy, Kool, Breeze, Raleigh, Belair, Avalon, Coronet, Sir Walter Raleigh tobacco)	2.9	9.8
LIGGETT & MYERS (L&M, Chesterfield, Lark, Duke, Oasis, Granger Velvet tobacco)	4.5	8.5
P. LORILLARD (Kent, Newport, Old Gold, Spring, York)	6.6	9.9
PHILIP MORRIS (Marlboro, Paxton, Saratoga, Philip Morris, Parliament, Alpine, Commander, Dunhill)	4.4	8.3
R. J. REYNOLDS (Camel, Salem, Winston, Brandon, Cavalier, Carter Hall tobacco, Prince Albert tobacco)	3.8	18.5

crease last season. American's agencies are mum, but observers think Lucky Strikes (BBDO) may be in for a copy change, with death predicted for the controversial theme, "separates the men from the boys."

Brown & Williamson's advertising vice president, John W. Burge, is not contemplating any changes. Copy still centers around "how good the cigarette is," and no new signals have been seen from the B&W agencies, Ted Bates and Post - Keyes - Gardner. Viceroy (Bates) is known to have new TV filtration copy ready to roll, whether or not its timing is related to the health matter.

One tobacco company president, Zach Toms of Liggett & Myers, faced the cancer report, calling it "a step forward" which will bear

advertiser new coupon premiums on TV and in newspapers. In current copy, observers think the Marlboro man (Burnett) may be due for copy-editing to make sure he gets by the anti-hero school of criticism being heard currently. Executives of Burnett have been meeting with the client. Benton & Bowles, agency for Paxton and Saratoga, has nothing to say about report consequences but notes that tobacco has been living with publicity on the health question for some years.

R. J. Reynolds does not expect to change its advertising budget either for cigarettes or pipe tobacco and would rather not comment yet on the surgeon general's report, a silence echoed by William Esty, agency for the Reynolds brands.

Of the cigarette leaders, cigars

are sold by American, Lorillard, and Philip Morris. Several offer pipe tobacco, too.

While broadcasters lived anxiously last week with a fear that electronic media might be penalized above others in ad restrictions, cigarette advertisers were wondering what might be left for them to say in advertising.

If rules proposed by various health guardians are adopted, there seems little for a company to suggest but to live dangerously and smoke the proponent's brand.

The Federal Trade Commission says it has been keeping an eye on the situation all along. "Advertising for tobacco products has been and is being carefully monitored and considered. In addition, the tobacco companies were requested re-

cently to submit all of their current labeling and advertising." An FTC staff task force of attorneys, physicians and economists has been studying the material. Chairman Paul Rand Dixon says the FTC will "move promptly" to determine what remedial action it should take in the public interest.

Anti-smoking crusaders busy

Anti-smoking crusaders in House and Senate have all stated they will press for early action on their various bills to put cigarettes under federal jurisdiction as hazardous product; to enforce labeling disclosures of nicotine and tar content, and declare cigarettes hazardous to health on labels and in general tobacco advertising. Capitol Hill crusaders include, Sen. Maurine Neu-

berger (D., Ore.); Sen. Frank E. Moss (D., Utah); Rep. Paul A. Fine (R., N.Y.) and Rep. Morris K. Udall (D., Ariz.). Bills from House side will go to Commerce Committee under Chairman Oren Harris to decide when hearings can be held on the bills.

Tobacco has its champions: Rep. Harold Cooley (D., N.C.) would like the government to finance a \$5 million research lab to examine tobacco content and see just how much at fault the tobacco itself is, and how much blame goes to chemicals added.

In the storm of controversy about smoking and health, one tv tobacco account has escaped the spotlight and could represent a diversification possibility, albeit retrogressive, for others: American Snuff Co. ■

Sam Elber now SPONSOR editor; other editorial shifts

SAM ELBER, whose extensive background in editing and broadcasting makes him a well known figure to radio and TV broadcasters, advertisers, and agencies, has been named editor of SPONSOR. The

announeement was made by Norman R. Glenn, publisher.

Elber has served since 1960 as editor and general manager o f C A N A D I A N SPONSOR. Prior to joining that publication, he had worked for many years with stations in Philadelphia, Cleveland, and Miami. Elber is currently first vice president of the Radio and

Television Executives Club of Toronto and, in 1963, conducted his own evening interview show on CHCH-TV Hamilton, Ont., titled "The Lion's Den." He was also moderator of a series on CFRB Toronto titled "Advertising Column of the Air."

Born in Philadelphia in 1915, Elber worked as a writer, actor, and director for



Sam Elber

many stations during the pre-war years. After a WW II stint with the U.S. Maritime Service, he joined WIP Philadelphia, eventually becoming its director of promotion and publicity. In 1951 he moved to WPEN as director of special events, promotion, and publicity, becoming its program manager in 1953. He later worked for WERE Cleveland, and WGBS Miami, serving each as program and promotion director, before moving to Toronto as editor of CANADIAN SPONSOR.

Eastern advertising men will likely remember Elber as writer of a column in "Poor Richard's Almanac," the publication of the Poor Richard Club of Philadelphia, in the late '40s and early '50s.

Elber replaces Robert M. Grebe as editor of SPONSOR.

Glenn also announced the promotion of H. William Falk to managing editor, and Charles Sinclair to special projects editor.

Falk, formerly senior editor of SPONSOR, has also been associate editor of "Radio-Television Daily" and prior to that was news director of WSTC Stamford, Conn.

Sinclair was a member of the SPONSOR staff at the time of the magazine's inception in 1946. He has also worked for WAGA Atlanta, and WNEW and WPIX New York, and has among his credits many TV and radio scripts and one feature film. ■



If you cater to kids, you'll find that Charlotte's WSOC-TV is your sellingest station in the Carolinas. Our tastier fare for youngsters—sweetened by award-winner "Clown Carnival"—does a joyful job for advertisers. Nearly three million people, children included, are served by this great area station. Ask us or H-R about packages, participations; how to get the quick results you want. **Charlotte's WSOC-TV**

NBC-ABC. Represented by H-R. WSOC-TV/WSOC associated with WSB-TV/WSB, Atlanta; WHIO-TV/WHIO, Dayton; WIOD, Miami; KTVU, San Francisco-Oakland

Bury 'ratings' – but not research

Word is redundant, ambiguous, and emotion-packed, agency executive charges, noting misunderstandings by laymen about audience research; calls for less of "murky mixture of ignorance, accusation, and threats"

WHEN I first drafted this article, some weeks ago, there were signs of a second round of battle over the ground of one of the most improbable subjects for national debate, namely audience ratings. The critics started making disagreeable noises when the new season's shows were ranked and many of us thought the whole circus was going to start up again.

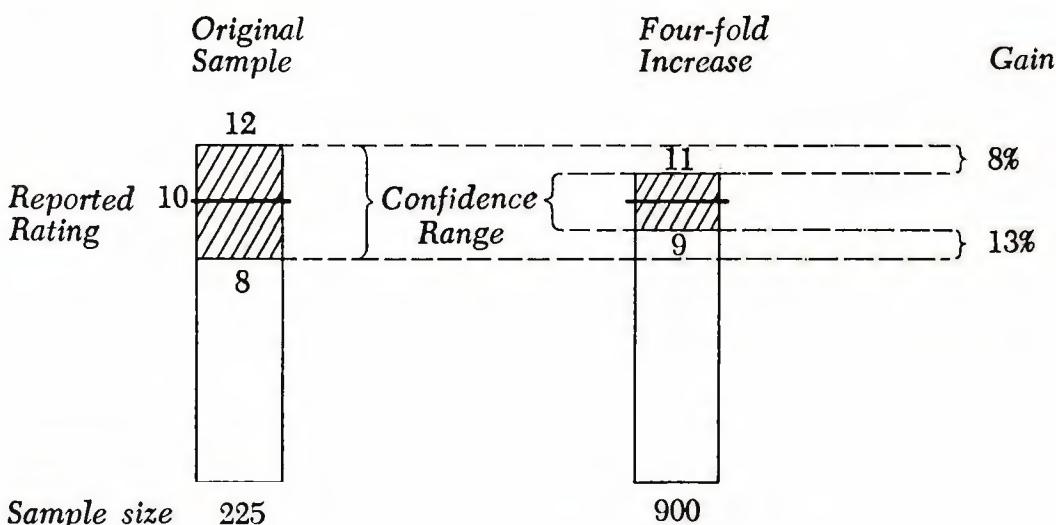
So far, however, there has been no repetition of this spring's gory spectacle of the raters being thrown to the lions — but the various Imperial Caesars have yet to give thumbs up or thumbs down signal to indicate whether some or all of the rating systems will continue to exist. To

You get what you pay for— (or do you?)

An illustration of the benefits of a four-fold sample size increase as related to confidence

CONFIDENCE

The probability that in two out of three cases* a 10 "rating" fell within the ranges shown. *(One standard error, assuming perfectly random sample and accurate home reporting. Some statisticians use two standard errors, or twice the ranges shown to obtain probability that 19 out of 20 cases fell within the double confidence range).



leave the gladiatorial metaphor, and return to the Twentieth Century, we might say that the debate is presently quiescent, with much work going on behind the scenes.

But the fact remains that much is unresolved. Accusations have been made that should be answered. There have been many examples of exaggeration, ignorance, special pleading and illogical thinking, often well laced with emotional overtones, in written and spoken word, in national press, in speeches, and in conversation.

Over the years I have experienced most of the misunderstandings about audience research at first hand, usually in the form of flat statements of the kind quoted in the box (see page 30). If you find these amusing, then you probably know

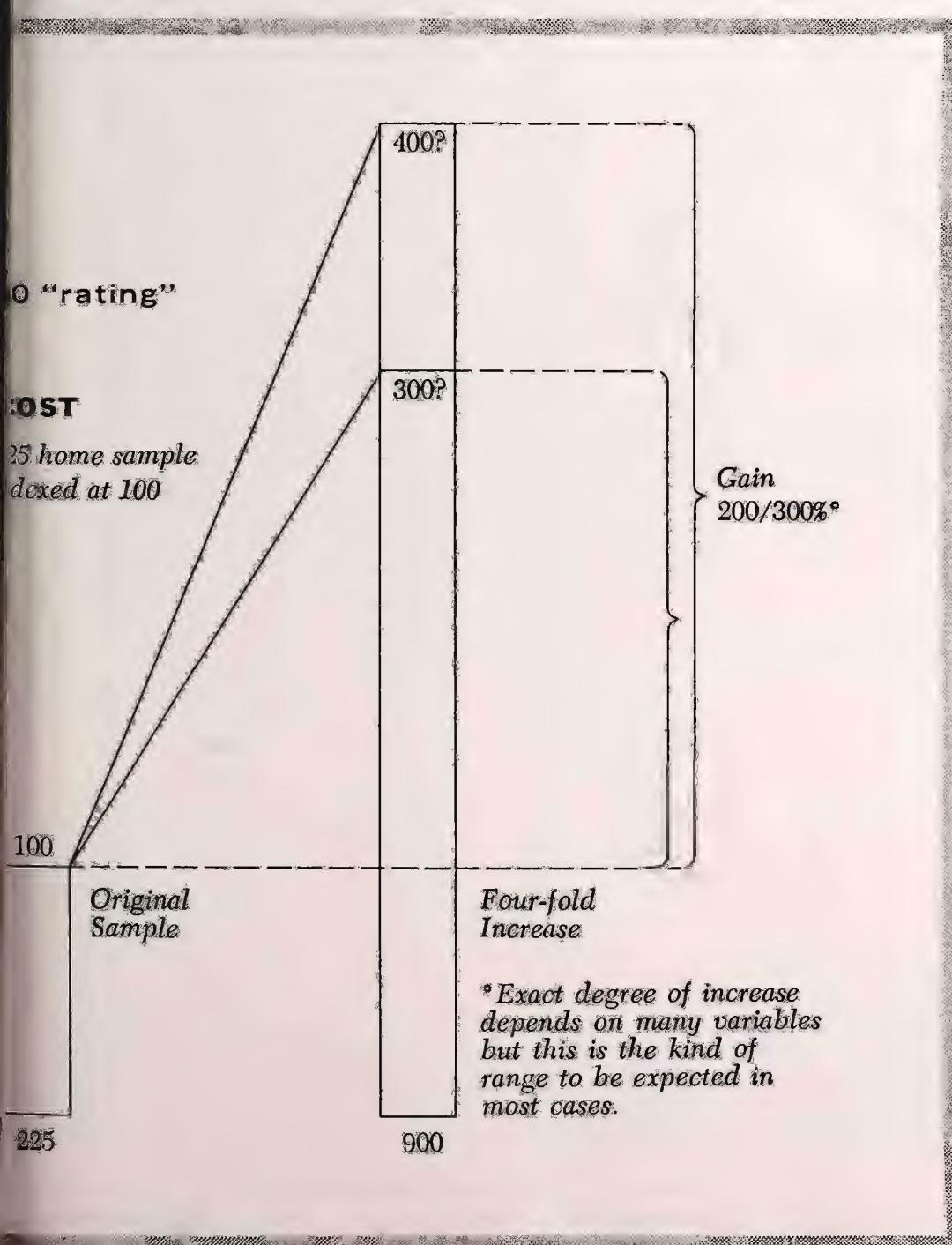
why these are inaccurate, illogical, or ignorant, etc. But if you say, why, yes, those statements are right to the point, then read on.

I am not at all sure that a search for truth is really paramount in this particular debate. Laymen seem to be particularly ready to express convictions about the intricacies of sampling statistics in broadcast research, a situation bound to produce confusion when so many are also key figures to whom we look for leadership. Special interests are strong — not only the readiness of competing media to observe misbehavior in broadcasting, not only the general managers and producers whose stations or programs don't come out number one, but also that anti-commercial broadcasting sentiment whose favorite phrase is "the

public interest". And then there are the energetic headline hunters whose interest is to keep the pot of controversy still a-boiling, at least until they can get a good job with a broadcaster, or run for public office on their "record" of fearless public devotion.

I hope some of the thoughts I offer in this article may help us, as an advertising and communications industry, to clarify some of the more important questions. When we can ourselves separate fact from fiction, and spot the irrational, illogical or unreal issues among the real and sensible ones, we can put forward credible arguments and a constructive platform for action.

My thoughts about ratings were greatly stimulated by some discussions with my good friend Frank



BIGGER SAMPLES FAIL TO CUT RANGE SUBSTANTIALLY

One of the widespread misconceptions about data from sampling is that increase in sample size will by itself radically improve data validity. It is true that the chances of freak results are reduced to a predictable degree, but to get any worthwhile improvements, sample size (and costs) may have to increase astronomically, with data delivery slowed, etc. Researchers have a handy approximate formula that shows the "range of confidence" or standard error of a particular rating declines in proportion to the square root of the increase in sample size, assuming all other factors remain equal (i.e. sample representativeness, accurate home data and formulation, etc.). This chart shows relatively small data improvements for a three or four-fold cost increase... this question of economic feasibility is frequently (and conveniently) overlooked.

Ratings—grading by whim or fancy

Boehm, director of promotion for RKO General Stations, at a time when we were both preparing talks on this subject for the Time Buying Seminar of I.R.T.S. Frank was the first in my knowledge to advance the idea of an emotional reaction against "ratings" because of an ambiguity in meaning of the word. Researchers know quite precisely what they mean by "ratings". It is simply

the percentage of radio or tv sets in a defined area which were reported as tuned to a particular station or program at some point in time. But often non-researchers use "ratings" in a variety of meanings, embracing all forms of audience research, while the word's meaning is even further distorted by emotional associations in many minds.

Just look at this word "ratings".

Webster gives four definitions, the first two of which relate to military classification. Then,

"3 (a) relative estimate or evaluation: standing; (b) an estimate of an individual's or business credit and responsibility."

4 A stated operative limit of a machine expressible in power units or characteristics."

The last definition may relate to audience ratings in some minds, but not many, I think. It brings more to mind such terms as "horse power" or "megatane".

But the imprecise definition of the third one has all kinds of evocative shades and subtleties. Doesn't it remind you of school days, maybe those grades given by a teacher who was irritable, or never liked you, or for some other reason gave you lower grades than you deserved? Or maybe a promotion, or recommendation, or election to a club when some mysterious elite cast a vote on your eligibility? Or some outsider assessing the credit worthiness of your organization — what room is there in his rule book to assess personal rectitude, or business acumen, or leadership, or a company's organizing power?

John Q. Public is more prone to these memories than people in our industry and is even more likely to resent "ratings", when, in fact, "ratings" is no more than an expression of his vote. He hears of program ratings and understands them vaguely as put out by some kind of self-appointed Hays office, grading broadcasting by whim and fancy. At least that's his thought when his appreciation of a program is different from "the rating", especially if the broadcaster makes some change in the schedule which is attributed to "ratings".

The fiction is of grading by whim or fancy. The fact is that "ratings" utilize proven scientific principles to assess, to know degrees, what the people's *vote* has been. Not their likes and dislikes, but their choice among several alternatives. John Q. has at least more choice from his tv and radio set than at the polls, an observation that may have escaped the politicians.

The "accuracy" of today's syndicated services is another whole subject in itself. I can do no more here than ask for more searching self-

WHAT IS A RATING?

1. Total Audience?

Sing Along with Mitch — Feb. 17, 1963

NTI	23.9%
ARB	24.9%

NOTE: a home qualifies for inclusion if it watched 5 or more minutes of the program (ARB) or 6 minutes or more (NTI), percentage of U.S. TV homes

2. Average Audience? (Tv homes tuned to program during average minute)

Sing Along with Mitch — Feb. 17, 1963

NTI	18.8%
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3. Market Division?

Sing Along with Mitch — Jan./Feb. 1962 NTI

National Average Audience.....	19.9
25 largest metropolitan areas.....	15.5
Medium size cities.....	24.1
Age head/house under 40.....	12.8
Age head/house 40-54.....	13.9
Age head/house over 54.....	30.9

4. Audience composition?

Sing Along with Mitch — Feb. 1963 ARB

Avg. Adult male viewers per 100 homes.....	74
Avg. Adult male viewers per 100 homes over 49.....	45
Avg. Adult female viewers per 100 homes.....	99
Avg. Adult female viewers per 100 homes over 49.	.55

examination. What do critics mean when they say "ratings are inaccurate"? I suspect another deliberate use of vagueness in order to imply misbehavior by researchers. Inaccurate in relation to what requirement or standard of normality?

Compare the statement: "I saw your wife yesterday, and she was sober." Your wife may be a teetotaler, and the statement is true, yet defamatory. There must be a standard of normality or a requirement to compare such statements with.

The FTC has required some firms to state that their audience data are "estimates" only. (Stand up, those who thought they were otherwise! Really? Oh, well!) Will the Timex Watch Company now be required to stamp on each of its watches that the time shown thereon is only "an estimate" because it doesn't agree with the Naval Observatory clock? A Timex is cheap, portable, reasonably accurate and available to all. So are audience estimates by sampling.

Serves two red herrings

Let me mention two other celebrated red herrings in this area of the "accuracy" of audience research. One is "the sample isn't big enough" — again one of the saw-your-wife-sober type. What's the requirement? Usually laymen answer "Well, it ought to be twice as big" without any idea what additional stability or confidence the enlarged sample will bring. There is a simple formula which establishes these confidence limits, but it is rare to come across the research critic who will relate the improved accuracy to the increased cost, which mounts much faster than the benefits from increased sample size.

The other point I would like to mention in this connection is the remarkable hold which this sample-size argument has achieved. People seem to trot this out first in any discussion of "ratings", and seem to believe that this is the most important aspect of sampling.

In short, sample size is *not* the most important contributor to sample data accuracy. Far more important are:

1. *The representative sample.*

2. *Accuracy of data from the respondent.*



William S. MacDonald

William S. MacDonald joined Norman, Craig & Kummel in September 1963 following 11 years with the A. C. Nielsen Company, where he was account executive in charge of New York station operations. In the spring, MacDonald will move to London to become account supervisor at Crane Advertising, Ltd., Norman, Craig & Kummel's British associate. For MacDonald, the British position will represent a return to home. Raised and educated in England, MacDonald holds a degree in economics with honors from the University of London. Presently, he is learning NC&K operations in all areas in preparation for his London assignment.

If these are not achieved, it doesn't matter what size your sample is, it will be wrong. A sample of almost two million in 1936 was polled, and forecast Landon for President, overwhelmingly. How come? The sample selection was random alright, as required by the textbooks, but was limited to phone owners in urban areas, who were predominantly Republican at the time. Hence, an unrepresentative sample, resulting in the wrong answers.

The accuracy of data from your sample is just as vital. The only really provable record of a home's choice in TV programs in commercial operation today is that derived from a meter installation. Any question-and-answer technique, whether by interviewer or self-administered by diary, is liable to human errors—for example, faulty memory, deliberate misstatements, subconscious or conscious influence by interviewer, desire to please by respondent. One Federal agency thinks this point so important that it has recently forced one of the meter research operators to make its patents available to one and all. (I wonder what Ben Franklin would have thought of this remarkable development in the Twentieth Century?) But the chief counsel to a House investigating committee is reported as saying "Who wants to use (these meters)?" I wonder what system Mr. Howze knows of that's better? Or is this just another of the airy remarks made in the absence of

knowledge by those whose job it is to know better?

But let's give the counsellor the benefit of the doubt and assume that he is referring to the fact that the meter can only report set tuning in the home. No transistorized version has been developed that I have heard of which will record portable set usage. Nor does the meter reveal the set which blares away with no listener; nor can it say whether someone near the set pays any attention, or looks at the commercials, or is impelled by the commercial to buy the product.

So the meter provides the only data free from human misrecording, but it is incomplete for many requirements. Are we then to sacrifice this technique for others open to unknown degrees of error from the sample family because of a prejudice against meters, or the pressure to provide more data than set tuning? Is Mr. Howze advocating one of these error-prone methods? Or is he really opposed to any and all forms of data gathering about audiences?

Marketing and research departments of advertisers and agencies have been striving to become more knowledgeable about their products' customers and potential customers. They know a great deal about the kinds of people they want to be directing their advertising message to, and media departments are increasingly called upon to supply more precise definition of the

Cost efficiency more vital than ever

audiences to the various media. This leads, in addition to a boom in business calculating machines, to demands upon researchers to provide the intelligence the agencies need to plan their advertising campaigns properly.

It is not just a question of deciding what kind of exposure to the advertising message is the best for timebuying purposes, but who and where.

Where does the old-fashioned "rating" fit now, among the demands for audience classification by family size, by age of youngest child or by income . . . or by education, age and sex of specific members of the family . . . and where they live (urban, suburban, rural, farm) and how long in the same house? Not to speak of 30 market reports, 220 market reports, metro areas, station totals, market rankings . . . the list is endless.

"Intelligence" crucial, as always

As never before, the agency and advertiser need good "intelligence" to aid them in the efforts to put their products and services before the consumer most effectively and efficiently. This is the purpose that audience research serves primarily. It is an arm of campaign strategists at agency battle headquarters. Secondly, when a price is put upon the availability of particular means to contact the consumer, audience estimates become an evaluative tool of cost-efficiency. The process of using audience research as a means of assessing cost efficiency is no different in principle from millions of other buying and selling decisions made every day. It is an integral part of the market place determination of price by competitive bidders and competitive sellers. It is a component of the most basic process of our competitive, free enterprise, exchange economy, such as is left to us in the sphere of private enterprise.

This is one of the most important distinctions we must recognize in this "ratings" business. Audience research as a part of the buying and selling mechanism of a commercially available commodity (time), relates therefore directly to the business operation of a broadcasting station. Decisions in this area by station operators are subject to the normal criteria and incentives of commercial endeavors. The incentive to maximize profit (legally) is the normal business objective and may be called the "private interest". This may be in conflict with the "public interest", the station's obligation to serve the community and conform with licensing regulations.

The "public interest" is another one of those vague phrases which are beloved to politicians, perhaps because of their vagueness. Its meaning changes with the shifting winds and beware if your wind readings are wrong. In the old days of free enterprise, private interest was by definition identified with the public good, and the maximizer of profits was bound to be serving his community well by providing what it wanted. In broadcasting, this would be to appeal to the biggest audiences all day long. But the "public interest" in broadcasting seems to require catering to all kinds of minorities, and to local and national pressure groups, and the critics, and heaven knows what special interests.

The attempts of the broadcaster to "balance" his programing falls clearly into broadcasting's function as a medium of entertainment and information, *in distinction to* its commercial operation as an advertising medium. Any decision to move a show for reasons of "low ratings" is likely to be a decision of the "private interest", and only impinging on the "public interest" if the operator is one of those old-fashioned enterprisers we were talking about. There's no use blaming

"ratings" if minority-appeal or "balance" programs are provided by the station operator to meet his "public interest" requirements, and if his commercial instincts are such that he would sooner make more profit by providing more popular fare. The fault, if it is a fault, lies with the broadcasting licensing system, and the conflict of public and private interest that has been set up, not with "ratings".

So let's face our realities and dismiss the yearnings of the emotional, and the special pleaders, and the critics.

Size estimates essential

As long as broadcasting is paid for mainly by advertising income, audience size estimates will be required. The better the estimates, the better for all concerned, but economic practicalities set a limit on this. The audience estimates will be needed by buyers as "intelligence" to locate their advertising targets, and to assess the value of the time offered. The seller will need the same estimates to help price his time competitively and to give him a profit. The researcher is obligated to do the best he can with the funds available.

All the squawking and excitement can't alter these facts, or remove them unless you are prepared also to remove broadcasting from the commercially-operated sphere of the economy.

But we can remove some of the trouble just by getting rid of that one irritant word: "ratings". And I mean the *word*, not the service so loosely described by this term today. It is redundant because so much more is done in audience research, and will be called for in the future. It is inappropriate because it is ambiguous and emotion-packed. It is an embarrassment because a strange alliance of intellectuals, politicians, critics and opportunists have seized on public ignorance and industry confusion to create an issue and take another swipe at Broadcasting.

Let us bury "ratings" — but not audience research. What we need is more Intelligence, less dissidence. We need more clear understanding, less of the murky mixture of ignorance, accusation and threats. Rating *in pacem requiescat*. ■

Maradel Products set to preview 4 products

The lower lobal area appears to be the newest frontier for the cosmetic industry.

At least it's a trail which will be paved in 1964 by Maradel Products, a combination of ten diversified firms in the drug, toiletries, and cosmetic industries.

George J. Abrams, president of the combine, revealed that Maradel is working on a product tentatively trade-named "Dear Ear" which has the "pearly quality of a seashell, yet the richness of iridescence." It is just one of four new products which Maradel will debut this year. The others include Tiz High-Fashion Color, a hair coloring product which "color-plates" hair through a magnetic-blend principle and can be completely shampooed-out in one operation; Miracle Neil, a product to strengthen nails; and a new principle in hair-setting lotions which is "completely weatherproof" and will be introduced in the Spring.

Bank goes historical for lasting ad effect

A Winston-Salem advertiser reports he has "found an advertising formula" with a "lasting effect" in the sponsorship of a group of specials on WSJS-TV.

N. E. Mitchell, president of the Piedmont Savings and Loan Assn., was originally offered the sponsorship of a one-time special on the history of the Piedmont area, produced by WSJS-TV. After screening the special, Mitchell said he would sponsor it if the station would produce five additional documentaries on North Carolina history.

Sponsorship of the documentaries is a complete reverse in Piedmont advertising strategy, which had previously been restricted to institutional commercials aired on a spot basis.

"Public acclaim" of the half-hour shows, according to Mitchell, "has been most rewarding. We are very pleased to have found an advertising medium that not only brings us great commercial success, but is of so much public benefit to the area we serve."

Promo concocted for pharmacists

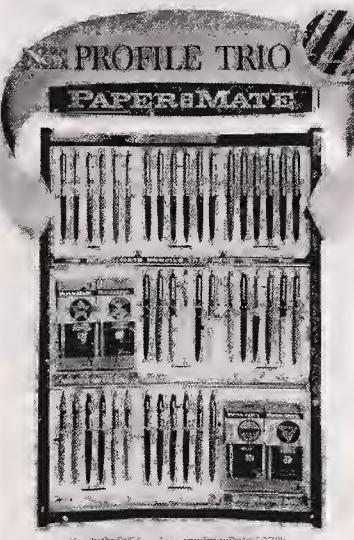


Johnson & Johnson, via Elliott J. Axelrod Associates (N.Y.C.), recently offered pharmacists a dealer incentive consisting of sets of artistically glazed ceramic coffee mugs featuring five famous men of medicine. Used in connection with the sale of Johnson's back plasters to pharmacists, they were manufactured for J&J by Contemporary Ceramics, Chatham, N. J. The mugs featured Hippocrates, Pasteur, and the back of the Imhotep design (above), plus Galen and Lister. Each mug had a different head

NOW! PICK THE PEN TO FIT YOUR GRIP!



THE NEW
PAPER-MATE
PROFILE TRIO



Paper Mate boosts budget for Trio

Paper Mate Co., Chicago, a division of Gillette, has announced 50% overall increase over previous ad budgets to promote new Profile Trio pens, highlighted by 300% boost in spot TV beginning Apr. 1 in 40 markets. Themed on "pens designed to fit your grip," the campaign in spot will feature such top sports figures as Roger Maris of the N.Y. Yankees; bowling champ Don Carter; tennis star Pancho Gonzales; and golf champ Julius Boros illustrating the grip concept. The pens come in three grip choices — Slim, Regular, and Husky — all retailing at the same price. Network TV begins Mar. 15 on CBS' "I've Got a Secret" and "My Favorite Martian," with newspapers and magazines also scheduled. Above are promos to be used. Foote, Cone & Belding is the ad agency

**Q. What broadcast trade
publication led its field in
all large-scale surveys
of agency and advertiser
readership during 1963?**

A. SPONSOR!*

** Want full details?
Write SPONSOR, 555
Fifth Avenue, New York 10017.*

New SAG contract brings added commercial cost to advertisers

Advertisers are now paying more than ever for commercial production. Last week, a joint committee of the Assn. of National Advertisers and the American Assn. of Advertising Agencies signed a new three-year contract with the Screen Actors Guild for filmed and taped TV commercials, retroactive to all commercials made after last Nov. 16 and effective to Nov. 15, 1966.

Wage scales for on-camera commercial performers have risen only slightly from the last contract period: Actors will receive \$105 for the first use of their commercials instead of the previous \$95. This \$10 additional fee covers both "Class A" program use (over 20 cities for each 13-week cycle), and the so-called "wild spots" (each 13-week cycle, and not including New York, Chicago, or Los Angeles).

Class A commercials must, under

the new contract, pay \$70 for the second use (no change). The third through 13th uses are scaled at \$57 each, also no change from the last contract. The 14th through 20th use fee has been raised from \$15 to \$20 each; 21st through 26th, from \$10 to \$15 each, and 27th and each thereafter, from \$10 to \$12.50 each.

Session fees were raised from \$95 to \$105 for on-camera players, and from \$70 to \$80 for off-camera players. Commercial actors will now be paid double time for Saturday work.

A new anti-discrimination clause was written into the new SAG contract, and provides that "the producer will make every effort to cast performers belonging to all groups in all types of roles, having due regard for the requirements of and suitability for the role, so that, for example, the American scene may be portrayed realistically."

Goodyear goes golf, backs 9 live tourneys

Goodyear Tire & Rubber (Young & Rubicam) stands out this year as one of the leading sponsors of live TV golf tournaments.

Reflecting the enhanced public interest in golf, Goodyear will sponsor nine tournaments in 1964 compared to five in '63 and one in 1962.

The schedule starts with the Palm Springs Classic on Feb. 1-2, and includes the Phoenix Open, the New Orleans Open, the Doral Open, the Tournament of Champions, the United States Open, the Cleveland Open, the PGA championship, and the Western Open.

How far golf has progressed in its value to competitors and in the drama inherent in the TV coverage may be gleaned—notes Y&R—from the prize money gained by the first three 1963 finishers. Transcending even the earnings of Mickey Mantle or Willie Mays, Jack Nicklaus pocketed more than \$152,000 and Arnold Palmer more than \$135,000. Julius Boros picked up \$98,000.

There are some 10 million golfers in the country compared with only 8 million a decade ago, another reason for the heightened TV-advertiser interest in the sport, says the agency. Courses have mushroomed. At present, there are 7,517, or 6,877 of regulation length and 640 par 3's. In 1963 alone, there were 252 more full length courses and 97 more par 3's.

Simultaneous with the increase of live golf tournament coverage has been the improvement in the technical TV coverage. The use of as many as ten cameras, directors deploying in mobile units, and alert professional guidance, have sharpened the dramatic focus.

NEWS NOTES

Winters thaws sales meeting



Entering Elgin National Watch Co. national sales meeting (Jan. 2-4) flanked by a covey of pretty United Air Lines stewardesses, is comedian Jonathan Winters, who will star in an hour special for Elgin on NBC-TV Feb. 20, titled "A Wild Winters Night." The show will be used by Elgin to formally launch its 1964 centennial year. As for the stewardesses above, Elgin, it may be mentioned, is the official timepiece of United Air Lines

Pans promo payments: Federal Trade Commission upheld a previous decision that Royal Crown Cola violated the Robinson-Patman Amendment to the Clayton Act by paying advertising allowances to some retailers without making them available on proportionally equal terms to all other competing customers. Commission

agreed, however, with the company's contention that the order to cease and desist is too broad. Appeal decision limited coverage to carbonated beverages and set aside its applicability to beverage powders which are distinctly different from other Royal Crown products and are marketed under a separate trademark. The method of marketing differs from that of other divisions, with the beverage powder sold only to retailers via food brokers, on a national basis. There was no evidence that the respondent had ever discriminated in the payment of advertising allowances to retailers purchasing its beverage powders, ruled the FTC.

Charges deception: FTC continues to keep a watchful eye on TV toy advertising and has come up with another offender. AMT Corp. is charged with misrepresentation of its "Authentic Model Turnpike" which, according to the Commission, does not include what AMT claims in TV commercials, statements, and other representations. It has only one car—not two—and does not include track infield grass, shrubbery or trees, driving course obstacles, or miniature pieces such as lamp posts, grandstand, first-aid shack, start and finish markers, scoreboard or human figures. Consent agreement is for settlement purposes only and does not constitute an admission by respondents that they have violated the law.

Babbitt buys Godfrey: A 39-week schedule on the CBS Radio show started the second week in January, with Babbitt sponsoring a ten-minute segment weekly. Featured products are Bab-O Cleanser and Hep-Oven Cleanser.

Tape recorders on TV: One of the most intensive first quarter ad campaigns in the tape recorder industry was launched last week (15) by the Revere-Wollensak division of 3M. A followup to the heavy pre-Christmas push, campaign includes the Jan. 18-19 NBC TV *Bing Crosby National Pro-Amateur Golf Tournament*, a 35-market key city newspaper campaign with dealer listings, plus national consumer and specialty magazine advertisements.



Alberto-Culver Calm

Multi-million-dollar ad campaign, featuring spot and network TV, will break late next month to promote Alberto-Culver's new Calm, first spray-on-powder anti-perspirant-deodorant. Company began national distribution of the product to the trade early this month. The agency is BBDO

In other developments at 3M, production has started at the new magnetic products plant in Camarillo, Calif. It is equipped to produce 3M's entire line of audible range, instrumentation, and video tapes and should increase total production of the entire division by nearly 50%.

BFG on "Tonight": B. F. Goodrich Co. has bought participations on NBC TV's *Tonight* show during April and May. Agency is Foote, Cone & Belding.

McCloy honored: John J. McCloy, chairman of the board of trustees of the Ford Foundation, was honored Jan. 15 with The Advertising Council's Public Service Award for 1963.

Ralston adds more CBS: On Jan. 17 Ralston Purina's Grocery Products Div. added five more CBS TV shows to its schedule. In addition to previous commitments on *Danny Kaye* and *Jackie Gleason*, Ralston is now advertising on *Mr. Ed*, *Ranchero*, *Perry Mason*, *Great Adventure*, and *Alfred Hitchcock Presents*.

NEWSMAKERS

MAURY MALIN to manager of market planning for Nebraska Consolidated Mills Co. in Omaha. He has been director of advertising for Ralston Purina Co.'s agricultural division.

PAUL E. GELFMAN to the sales staff of the Lincoln Center and Metropolitan Opera Programs published by *Saturday Review*. He was formerly advertising manager of *Downbeat*.

EARL G. TYREE to executive vice president of the Glenbrook Laboratories Div. of Sterling Drug, Inc.

THOMAS R. THIBERT to assistant sales promotion manager of the Prestolite Div. of Eltra Corp. He was merchandising manager for Airco Aluminum.

JOHN HARVEY to general public relations manager of Bowaters Southern Paper Corp.

JOHN W. McNULTY to leave his duties as director of public relations for Lincoln Center to join the personal staff of John D. Rockefeller 3rd.

WILLIAM M. BELAN to western regional sales manager of Johnson's Wax division of S. C. Johnson & Son, replacing A. C. GREENEN who will retire. **SAM A. PRESTON** will replace Belan as automotive products advertising and merchandising manager. **MANUEL V. DEL MERCADO** to product manager for "Glo-Coat" and "Kleen Floor." **JACK C. MOLL** to assistant furniture care products manager.

CARL L. LORENZ to grocery sales manager of Murray-Allen Imports. He was sales manager of the Sperry Candy Co. in Milwaukee.

ALFRED F. BOWDEN to president of the new cigar division of the American Tobacco Co.

HERBERT M. JAFFEE to sales manager of the Communications Systems Division of the DuKane Corp. **CLAYTON D. CAMPBELL** to sales promotion manager; **WILLIAM R. TORN** to manager of technical services; and **NORMAN PLAGGE** to manager of sales administration.

LOUIS A. COLLIER to senior vice president-marketing and sales for the H. J. Heinz Co. Succeeding Collier as vice president-marketing is **PAUL D. TOWNSEND**.

Old trend reborn

Stop-motion commercials are a familiar technique in TV, but are gaining new vogue in 1964 air campaigns

AGENCY TASTES in tv commercial techniques tend to run in cycles. Recently, agencies hopped on the "squeeze technique" bandwagon and a jittery flurry of commercials based on this multiple-still-photo technique was the result. More recently, there has been a swing toward animated graphic arts and a strong emphasis on the use of cute

"natural" children.

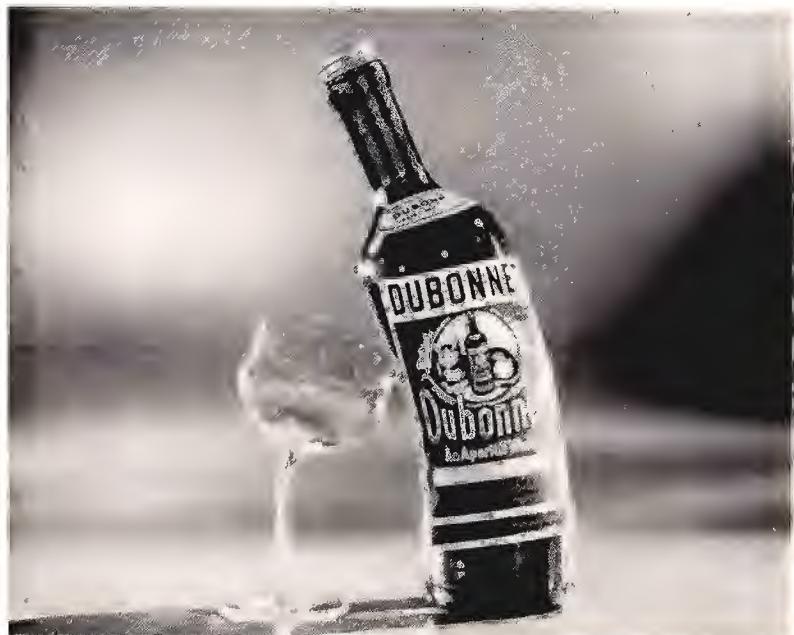
As 1964 begins, a familiar film technique is finding new favor in agency circles: stop motion. If story-boards-in-work are any indication, viewers this year will see a growing use of such stop-motion gimmicks as:

- Packages which unwrap and display their contents.

- Trees which grow up, and sprout TV sold products.
- Groups of packaged products marching into pantries.
- Full lines of food products in animated action.
- Special features of autos (doors opening, etc.) in motion.
- Beverages which pour themselves.

If some of this sounds familiar, it should. Stop-motion commercials have been used in TV successfully since the 1951 "Lucky Strike Marching Cigarettes" and the 1956 parade of Rheingold Beer bottles. The technique itself is as old as cellular animation—a process which stop-motion parallels because of its frame-by-frame shooting.

With the bulk of commercials TV



Best-known early stop-motion campaign for TV-sold beverage was 1956 spots for Rheingold. Sarra-produced Dubonnet drive in 1964 features moving wine bottle



Stop-motion production is similar to that of full animation, calls for elaborate and costly equipment, such as Oxberry film unit seen at Sarra's New York plant

filming done in New York, it's logical that the new concentration on stop-motion techniques would be a New York production trend. Such is the case.

One of the film firms active on the stop-motion front is Sarra, Inc., a commercial production house currently undergoing a reorganization. (Sarra, on January 9, filed a bankruptcy petition in New York, under Chapter XI, listing liabilities of \$450,000 and assets of \$235,000. Production is being suspended while Valentino Sarra, president and a pioneer in photography and commercials field, attempts to raise new capital.) Sarra, which has invested heavily in new stop-motion film equipment, feels that its facilities will do much toward helping the

commercials firm to regain its footing.

Lee Goodman, who heads Sarra's commercial production in New York, sums up his views on stop-motion commercials thusly:

"There's no question that it's a hot trend. More and more advertisers plan to use it to make, literally, actors out of inanimate objects. We've seen the trend in our own shop in commercials for Dubonnet, Millbrook Bread, Beads O' Bleach, Prime Dog Food and United Fruit, plus commercials for several auto and cigarette brands."

Is stop-motion a magic, sure-fire formula? Not as Goodman sees it.

"Stop motion is like adding camera movement in a shot. It is useless unless it adds to the commercial

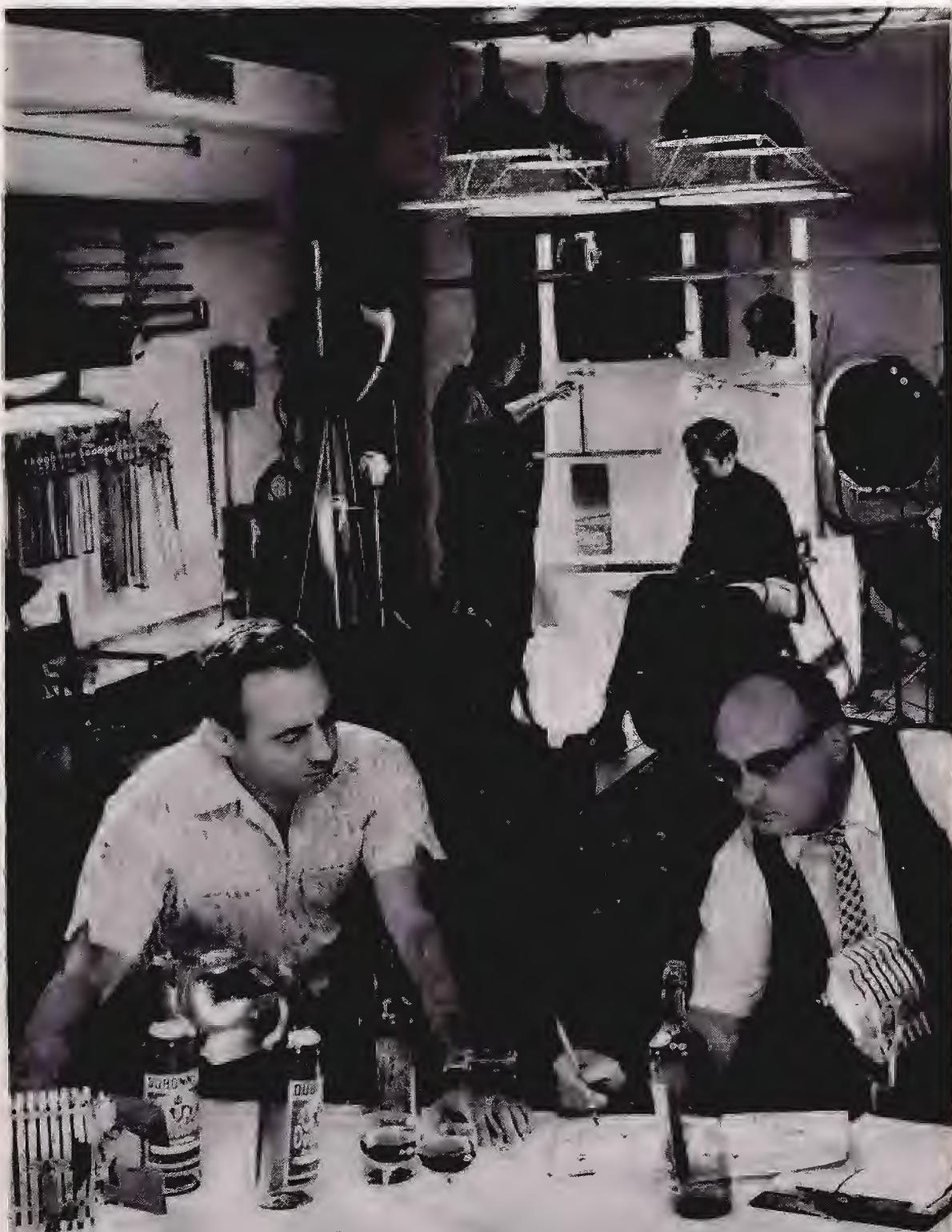
storyline. Commercials which demand identification from the viewer are still best when done with live talent. Stop motion's chief use is that of an attention-getter."

Goodman, who figures that "at least 15 percent or more" of Sarra's commercial billings for 1964 will involve stop motion, puts the price of the technique at "the same, or slightly more than the price of regular full film animation."

He also sees it as a technique which will keep film out in front of video tape as the TV industry's basic production medium for nation-level campaigns, despite recent production advances in tape which include a form of "object animation." And, he feels it will help Sarra Inc. ■



Ray Esposito (l.) and Bob Jenness (r.) are veteran cinematographer-director duo who have worked for years with stop-motion techniques. They're seen on Dubonnet job



THE TIMEBUYER: WHAT'S HIS FUTURE?

Leo Burnett Co.'s Tom Wright discusses the advent of the computer; predicts timebuyers gradually will deal more in market analysis and decision-making

THOMAS A. WRIGHT

*vice president in charge
media department, Leo Burnett Co.*

EVER SINCE broadcasting came into prominence as an advertising medium and the title of timebuyer became a familiar listing on the advertising agency's manning chart, the principal job of the timebuyer has been decision making.

For over thirty years the timebuyer has been a key controller of advertising dollars.

In order to examine what the role of the timebuyer will be like in the next decade, it would be well to summarize the main facets of his contribution as they are presently known.

The timebuying function varies from agency to agency, but in most agencies the timebuyer prepares the buying guide; helps select markets; makes the purchase decision that best executes the agreed-upon buying strategy; improves schedules; maintains a continuing check on schedules for competitive adjacencies, triple-spotting or over commercialization; keeps tight control of the spot market budgets; prepares rating reports and from time to time defends his purchased schedules with a written analysis and documented rationale.

The modern professional timebuyer does his job best when he has complete knowledge of the product for which he is buying; its marketing problems and opportunities; a thorough and current acquaintance with broadcast media and their performance; and a vast storehouse of intimate, detailed information about stations' operating policies, programming strengths and weaknesses, coverage, penetration and audience delivery.

After a careful examination of all available facts, the timebuyer makes his decision to buy based upon judgment which comes only from years of experience combined with a goodly dose of common sense. Thus, we have a brief description of the timebuyer "Past" and timebuyer "Present."

With the advent of the computer, we must visualize the timebuyer of the future. I believe the important job of timebuying from the decision-making point of view in the future will be pretty much as it is now. Computers will be enlisted as aids for the timebuyers of the future, rather than as replacements. Computers will be used to help solve the timebuyer's paperwork problem. Rather than reduce the timebuyer to clerk status, feeding numbers to machines, the computer will reduce the timebuyer's clerical work through automation of fact-tabulating now performed by hand.

We do not believe that the computer will ever be able to duplicate or replace the timebuyer's common sense, judgment, or intimate knowledge of stations' policies and performance, which only comes from years of experience. Thus it is that we feel the timebuyer of the future will be a much more valuable executive in the agency. He will be able to handle a much larger decision-making workload when the horrendous amount of clerical paper work is lifted from his desk and assigned to the data processing department of the agency.

In the future, station availabilities will come to the timebuyer's desk in completely pre-tabulated form. Instead of merely having time of day, rating, and cost as his primary data, the availability form will show pre-

calculated information on total TV or radio homes in the station's coverage area; total metro homes; number of men, women, teens and children; cost per thousand homes; cost per thousand metro homes; cost per thousand men, women, teens and children, etc., etc. In this way the computer will perform as much of the clerical function as can be logically automated. The timebuyer's principal role will, therefore, be evaluation and decision-making.

Timebuyers will be able to buy many more markets per day than they are now capable of handling under current manual methods. It is possible, therefore, that fewer timebuyers will be needed in the future, but this is strictly conjecture. More than likely, elimination of the clerical load will enable the timebuyer to do a more thorough job of



Wright at IBM console with IDP dept.

analysis and evaluation of each market.

Most timebuyers like media work. If they are good, they get a keen sense of satisfaction from performing their task with skill. More likely than not, they aspire to a broader media career for themselves, and hope eventually to learn more about all media opportunities after they have become thoroughly proficient in the timebuying function. The advancement of timebuyers into other media areas involving creation of media plans and strategy is the logical advancement for these individuals who are interested in a media career.

The media knowledge and experience that one gains in timebuying is extremely valuable. It forms a logical platform from which a man or woman can advance to a higher

decision-making level of contribution in the advertising agency. The timebuyer's knowledge of not only the vocabulary and tools of the business, but also his intimate knowledge of markets, places him in an advantageous position for a bright future in media.

We believe that the media of the future, in an age of great data availability and fast computer data analysis, could be built from the bottom up, market by market. The so called "national" media plan of the future may exist primarily if and when a sufficient number of local marketing opportunities make the support of a brand on a national basis an economic reality. As more and more marketing data become available, it will be possible to evaluate brand performance more readily on market-by-market basis.

No longer will advertisers be satisfied with broad regional or divisional brand share data. As national advertisers sharpen their marketing tools, they will begin to develop brand sales information utilizing smaller geographic and demographic units.

We believe that the timebuyer of the future will become less and less a buyer of specific time units and more and more of a market analyst, and that his decision-making role should become an increasingly important one in advertising. ■

TIMEBUYER OF THE 70s:
*fourth in a special SPONSOR
series of articles by leading agency
executives on the past, present
and future of timebuyers,
will be discussed next week by
C & W's William G. White*

THOMAS A. WRIGHT

president in charge of the media department and the Integrated Data Processing department at the Leo Burnett Co. in Chicago, he joined the agency in 1955, became a vice president in 1958, was previously on NBC account creative, and before that, supervisor of TV service and business manager of the department at BBDO in New York. He is a graduate of the University of North Carolina.



prawka, R, with programer Marifran McNally



Controlled sample tops

Most admen consider controlled sampling of consumers the most promising method of evaluating advertising effectiveness.

This preference came to light in the initial phase of a project being conducted by Roy Campbell, a doctoral candidate at Columbia University Graduate School of Business, with the cooperation of the Assn. of National Advertisers. Executive vice president and a member of the executive committee of Foote, Cone & Belding before retiring in 1958, Campbell is being backed by the ANA in his project because of his "exceptional qualifications and rare combination of business and academic experience."

An opinion survey among 1,546 advertising and marketing executives of ANA member companies launched the project. Analysis of 872 responses indicated that 92% believe advertising effectiveness can be measured now, at least for

some products under certain conditions, and 85% reported that their firms had attempted to measure advertising effectiveness.

Of six methods described in the questionnaire, 85% favored the communications method as either "very promising" or "promising" for managerial decision making. Involved is the determination of differences in knowledge, attitude, and behavior between pre-and-post-advertising exposure, via two random samples, or split matched samples.

The next most favored method was variation in advertising power, mentioned by 39% as promising. This involves changing dollar expenditures in groups of markets over a period of years and measuring changes in sales response against that variation.

The operations research-statistical method, which evaluates the quantitative effects of advertising

on the sale of products or profits by computerization, simulation, mathematical models, designed experiments interpreted by analysis of variance, scatter diagrams, or multiple correlation analysis, got a vote of confidence from 34% of the respondents. Post-publication method—comparison of differences in purchase rates between ad-readers and non ad-readers—was supported by 30%, and advertising-to-sales ratio method, by 25%.

The full-scale study will include the assembly and analysis of advertisers' case history data dealing with their efforts to evaluate the effectiveness of their advertising. The ultimate objective of the project, according to Campbell, "is to discover criteria for selecting appropriate measures of advertising effectiveness under varying conditions. The question to be answered is 'when to use which of the various measurement methods?'"

IBA sets 14 to chair commercial categories

The chairmen of 14 television commercial categories have been chosen for the fourth International Broadcasting Award's preliminary judging rounds. Appointed by IBA judging chairman Don Estey, these judges and their committees will help select the world's best TV finalists from 20 countries, entered in the Hollywood Advertising Club's 1963 commercials competition.

The chairmen, and their categories, are: Peter Marriott, Desilu Ltd., London (live action over 60 seconds); Ken Bains, Jerry Fairbanks Productions; Dick Tschudin, Filmways; and John T. Ross, Robert Lawrence Productions, Toronto (live action, 60 seconds); Fred Niles, Fred Niles Communication Centers (live action under 60 seconds); Gus Jekyl, Film Fair (animation, 60 seconds or more); Adrian Woolery, Playhouse Pictures (animation under 60 seconds); Bob Drucker, Klaeger & Assoc. (combination); Glenn Ransom, Grant Adv., Mexico City, (stop motion); Dean Craig, NBC Telesales (video tape); Earl Klein, Animation Inc. (ID's); Don Flagg, Don Flagg Films (local, one-market); Joe Swavely, Screen Gems (integrated); Wally Burr, Hanna-Barbera (humorous); Dick

'Monitoring' agency's '64 plans



Being interviewed by commentator Jim Hurlbut (r) at Chicago in pre-New Year's broadcast of NBC Radio's "Monitor" about their 1964 plans are members of the Chicago staff of Omaha-headquartered Bozell & Jacobs ad-p.r. agency (l-r, clockwise): v.p. Alan J. Jacobs; media director Frances Burns; broadcast v.p. Philip Rouda; p.r. coordinator Jedwin Jacobs; account executive Patrick Charter; and timebuyer Glorya Bakken

Denove, Denove Productions (public service); and Lee Savage, Elcktra Films (series).

Finalists, selected during January in London, Mexico City, Toronto, New York, Chicago, and Hollywood, compete for Television Sweepstakes and category trophies, selected by judges from the International Advertising Assn., presented Feb. 25 at the Hollywood Palladium.

Tolchard to creative group head at Maxon

Allen Tolchard has been appointed vice president and creative group head on the Gillette account at Maxon Advertising in New York.

Tolchard, who joined the agency in 1960, began his copy career with Batten, Barton, Durstine & Osborn. He later became copy chief and chief of creative plans board at Anderson & Cairns; copy executive for the Liggett & Myers account with Cunningham & Walsh; and creative group head at Grey and Dancer-Fitzgerald-Sample.

3 new exec.'s hired at MacManus, John, Adams

Three new executives have assumed duties at MacManus, John & Adams

in Bloomfield Hills, Michigan. Robert C. Higgins has been named radio and television director. Higgins brings 14 years of writing - producing - directing experience

to the agency after associations with Maxon and Jam Handy. Robert Hungerford has been named a group art director and Alan G. Pake a group copy director. Hungerford's experience includes 12 years with Campbell-Ewald in New York and Detroit and two years with BBDO in Detroit. Alan Pake was a copy



Higgins

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Their cups runneth over



Don Bange (2nd from r), a junior analyst, was one of 30 newcomers to Gardner Advertising welcomed at a coffee klatch in the St. Louis headquarters of the agency. With Bange are (from l) William L. Spencer, exec v.p., creative services; Philip R. Smith, v.p., personnel dir.; and Mrs. Spencer. Wives were entertained earlier at luncheon and tour

writer and copy supervisor for two and a half years with Campbell-Ewald. For an equal length of time, he was copy director at Maurice Mullay in Columbus, Ohio.

NEWS NOTES

Foreign offices gain seven: The Mexican and Latin American operations of Kenyon & Eckhardt have increased their account rosters. K&E Novas de Mexico has been awarded Bostik Mexicana, S.A. de C.V. (Rivets, Adhesives, and Sealers division), Compagnie Generale Transatlantique (The French Line), Hilton Hotels International (Latin American and Peruvian division), General Electric S.A. de C.V. (Industrial division), and Mauna Loa and Del Monico's Restaurants. In Venezuela, Novas-Criswell K&E has been assigned Venezuela Trading Company's Lilac Milk Powder. K&E-Novas Interamericana, Central America, acquired the General Foods—INCASA advertising account for Jell-O, Kool-Aid, instant coffee, catsup, hot sauces, spices, mustard, vinegar, hard candy, and chocolates. Agency appointments on the domestic side include Trans-Lux Television Corp. to Donahue

& Coe; Broughton Specialty Foods to Mogul, Williams & Saylor. Company will market a complete line of convenience-type foods with initial distribution set for early this year, starting with the mid-West; Maola Milk & Ice Cream Co., North Carolina independent dairy, to C. Knox Massey & Associates; Gilbert & Bennett Mfg. Co., Georgetown, Conn., to the Rumrill Company.

Into own studio: Rose-Magwood Productions has taken over the old Filmways studio at 254 West 54th Street between Broadway and Eighth Avenue, in the past one of the most active studios in the East. Some renovation is planned, and the addition of new equipment. Rose-Magwood will keep its offices and editorial department at 72 West 45th Street.

Nabs Nippon account: Hixson & Jorgensen of Los Angeles landed the \$600,000 Yamaha International Corp., organized four years ago as a California corporation and a subsidiary of Nippon Gakki Co. Ltd. of Hamamatsu, Japan. Geyer, Morey & Ballard will continue to handle the account until March. Yamaha's Los Angeles office is the

AGENCIES

hub for directing activities in Mexico City, where an assembly plant for motorcycles and retail-piano merchandising is located. The office also handles recently organized facilities in London and Hamburg. Most of the budget will be allocated to publications, but some television will be used. Other agency appointments include Mills Products, Walled Lake, Mich. to LaRue & Cleveland. Firm manufactures oven door windows and appliance handles; The National Council on the Aging to Maurer, Fleisher, Zon & Associates, Washington, D.C.

Zakin expands: Dennis Howard Associates, New Jersey agency specializing in direct-mail and publication promotion, has been merged into The Zakin Company, with Dennis Howard becoming a vice president of Zakin.

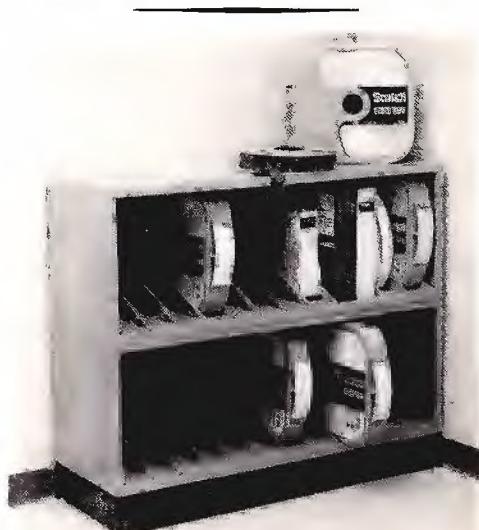
Forms house agency: MarCar Advertising Agency with offices in Tampa and Miami has been formed as a subsidiary of Mary Carter Paint Co., to provide full agency services to the diversified interests of the parent company. These include Victor Paint Company, a retail chain operating principally in Michigan; Atlantic Paint Company, a chain of paint supermarkets in New Jersey; National Biff-Burger System, a chain of drive-in restaurants; and Bahamas Developers, Ltd., a land development corporation on Grand Bahama Island. Parent company has three plants and more than 1,000 outlets coast to coast. Frank T. Barnes has been named vice president and general manager of MarCar, which will consider the addition of outside accounts sometime in the future.

Kudos to Collier: The executive vice president of the Advertising Assn. of the West has been named that group's Man of the Year. Charles W. "Chick" Collier will be honored at a testimonial luncheon to be attended by more than 500 western advertising executives Feb. 21 in Los Angeles. The first dean of the School of Advertising at Golden Gate College, Collier also has operated his own advertising and public relations firms, has been

western vice president of Alpha Delta Sigma for four years, served as director of the Advertising Council, director of the national Brand Names Foundation and as a member of the U.S. Department of Commerce Committee on Advertising.

Twin Cities shops merge: D. D. Knowles and H. J. Schmidt have merged their individual operations and formed a new agency to be known as Knowles-Schmidt Associates, Marketing/Advertising. Don Knowles has been in advertising, marketing and graphic arts production for more than 40 years, most of them in Minneapolis-St. Paul. During those years he specialized in industrial advertising and was one of the founders of the Minneapolis chapter of N.I.A.A. Hugh Schmidt has spent the past 17 years in marketing and advertising. His background is largely in consumer goods, radio and TV advertising. He was formerly president and general manager of a TV station in Corpus Christi. Offices of the new agency are at 212 South 6th Street, Minneapolis.

Adds three banks: A.T.U. Productions, producer of "syndividual" filmed TV commercials, has signed three additional banks for its *Friendly Bankers* commercials series. The new clients are Charlestown Savings Bank, Boston; Security Trust & Savings, Billings; and Council Bluffs Savings.



New tape shipper

New from 3M Co. is a shipping and storage case for 10½" and 12½" reels of Scotch brand video tape. Equipped with pressure pads to protect the reel, the case stands, and comes with a carrying handle.

NEWSMAKERS

ED WALPERT to Philip Klein Advertising in Philadelphia as vice president. He was vice president in charge of marketing for Renuzit Home Products Co.

PAUL J. CRAVATT, JR. to senior vice president with C. J. LaRoche and Co. He was senior vice president and management account supervisor at Foote, Cone & Belding.

WILLIAM B. D. PUTNAM to Kenyon & Eckhardt as account supervisor. He was formerly with American Airlines.

C. M. BRITT to vice president and account supervisor with Benton & Bowles. He was vice president for sales and services with Frontier Airlines.

EDWARD J. SMITH to account executive with Hazard Advertising. He was with Kastor, Hilton, Chesley, Clifford & Atherton.

THOMAS G. FALLON to Kenyon & Eckhardt as account executive. He was previously with Colgate-Palmolive Co.

LYNDA K. WOODWORTH to John W. Shaw in Chicago as TV/radio production manager.

DENNIS M. ALTMAN to vice president and creative supervisor with Earle Ludgin & Co. in Chicago. He was vice president and copy director of Post, Keyes & Gardner there.

ROBERT R. ETIENNE, ALBERT W. SPENCE, JR. and CLIFFORD H. WOLFE to senior vice presidents with Dancer-Fitzgerald-Sample.

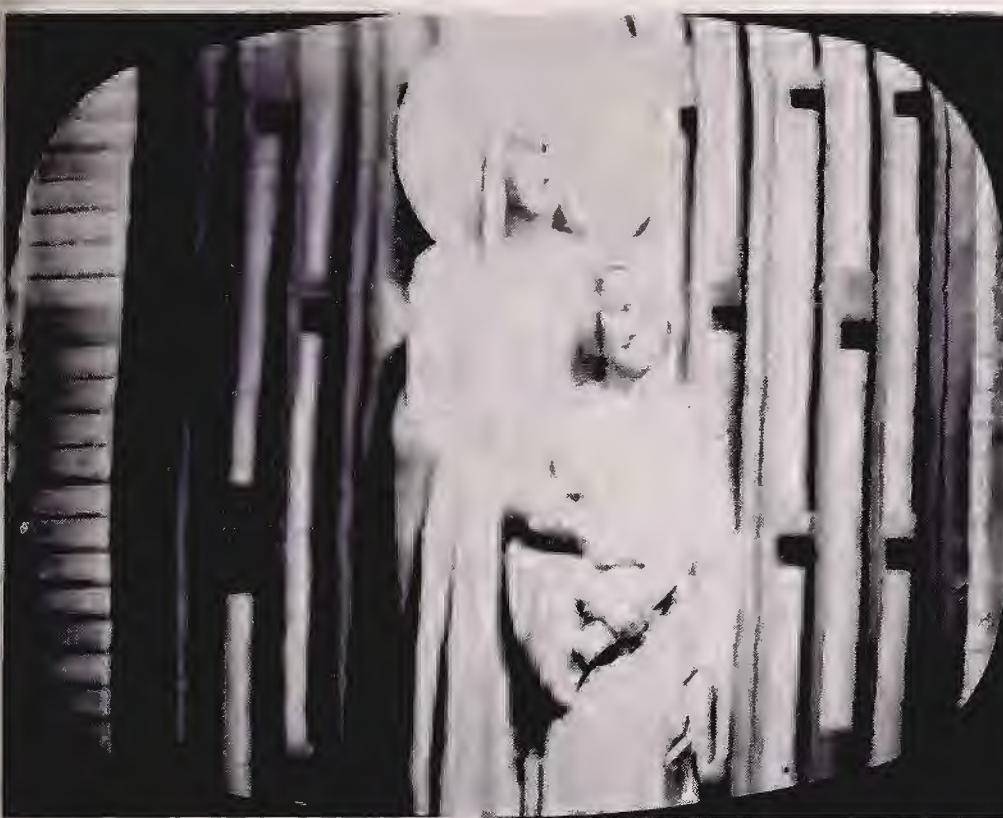
NEIL C. LINDEMAN to account executive at Sudler & Hennessy. He was sales coordinator of Warner-Chilcott Laboratories.

JAMES H. WEST to director of broadcast services for the Griswold-Eshleman Co., Cleveland. He was with Wade Advertising in Chicago.

ROBERT COLBURN to account executive for Colle & McVoy in Minneapolis. He was previously with the W. D. Lyon Co. of Cedar Rapids, Iowa.

ANTHONY D'ONOFRIO to Robert A. Becker as account executive.

G. C. MCKELVEY, HELEN G. COYNE, EDMUND M. KACY, DAVID L. STASHOWER and EDWARD A. HINKLE to vice presidents of Lang, Fisher & Stashower in Cleveland.



Special depicted first Christmas at Milwaukee's new De Sales Preparatory Seminary



TV MEDIA

Statues & altars on TV?

Milwaukee supplier for churches and religious groups sets up half-hour Christmas Eve special on WISN-TV to "help spiritual awakening" to meaning of holiday

IS A COMPANY that supplies altars, statues, and altar supplies to churches and religious organizations a prospect for television? Although this type of service is not consumer oriented and doesn't have a mass market appeal, one company in that business decided to sponsor a half-hour Christmas Eve show as a good-will endeavor.

Several weeks before Christmas, Moroder International Statuary and Altar, Inc., of Milwaukee, got together with WISN-TV in that city to discuss the appropriateness and effectiveness of television for a service such as it provides. President Tony Moroder told WISN-TV account exec Mike Shan: "We are not as much concerned with projecting our product as with helping lend to the Christmas season a spiritual awakening of the true meaning of Christ's birthday."

Shan suggested sponsorship of a program, and a half-hour vehicle was agreed on with the understanding that the Moroder sales messages be brief and "very soft-sell." Now

came the problem of deciding what type of program to do.

Moroder decided he'd like to feature the choral group from the new \$8-million De Sales Preparatory Seminary in Milwaukee (his company designed and installed the sanctuary wall, main altar table, crucifix, canopy, candelabra, planters, communion rail, statuary, walnut sanctuary grilles, and stations of the cross in the chapel, as well as the eight marble altars in the Oratory adjoining the sacristy). He also wanted to point out this was the first Christmas celebration in the new seminary.

WISN-TV production manager Ken Waligorski decided to go out to the seminary and look around for ideas, rather than take the easy way of merely placing the choral group on risers in one of the station's studios and shooting various angles for a half-hour against drapery or a flat background. He met with Msgr. Louis E. Riedel, M.A., rector of the seminary, and in their discussions the show began to for-

mulate itself.

Waligorski saw the possibility of doing the entire show from the seminary, on tape, graphically visualizing through the medium of television exactly what the first Christmas at the new complex was like. He took a camera crew and mobile truck to the seminary and spent a day in production.

While there was a definite plan for the sequence of shots, they weren't done in chronological order. The audio for the choral selections was put on tape at the seminary in the chapel with the chapel organ, and in the auditorium. A composite video tape was made as well as a composite audio tape, and the two were then blended and synchronized at the station, with the narration put directly on the tape at that time. The finished product was called First Christmas at De Sales.

Moroder's sales message was short, subtle, and done in good taste. It consisted of a 20-second opening and a 20-second close. The only other mention of Moroder's name was a comment during the narration, concerning some of the articles it supplied for the seminary. ■

TV fares badly in print study

Belden finds 'opportunity for advertising exposure' in TV is less than third that of newspapers in survey completed for Texas Daily Newspaper Association

THE opportunity for advertising exposure in newspapers and television is the subject of a new research project conducted by Belden Associates for the Texas Daily Newspaper Association. Among the conclusions of the study are these points:

Among adults, 17% are available for exposure to tv commercials during the average station break time period throughout the day (9:30 a.m. to 9 p.m.) while avail-

tv station break commercials.

The opportunity for exposure to the average, or typical, newspaper ad increases as income increases, while the tendency is the opposite for television; i.e., the largest audience per station break is among the lowest incomes.

The study was conducted in 43 Texas markets and three in Louisiana. A total of 1,535 heads of households were interviewed personally to obtain general media

papers and television, one arrives at two elements found in each medium: time and space. The advertising message is limited by space—a page in the newspaper and a screen on television. The message is limited by time—the life span of an issue of the newspaper and the period when a commercial is televised.

"If we can agree that these elements provide a basis for comparison, then the problem remaining is to find levels of performance of the two media where the comparison is equitable. And we must select performance that is measurable."

The "Rationale" notes four levels of consumer behavior considered. For newspapers, they were: a daily newspaper is available in the home, the individual reads a daily newspaper, the individual read the issue of the daily newspaper containing the advertiser's message, and the individual looked at the newspaper page containing the advertiser's message. For tv, they were: a television set is in the home, the individual watches tv, the individual watched tv on the day the advertiser's message was telecast, and the individual was in the room with the tv set on during the advertiser's message. For both media, the last level was chosen, the report states.

"For newspapers: A person has an opportunity for exposure to newspaper advertising when he looks at a page with display advertising. In this measurement, what he read on the page was not considered. If he looked at the page, even if it was just to see if there was anything which interested him, the page was counted as having been looked at. Looking at a specific advertisement is affected by the attention value of the advertise-

Opportunity in Newspapers and TV Compared

While exposure to a television commercial is limited to a specific time, the life span of a newspaper ad is at least 24 hours. Thus this comparison is possible. (Available for exposure, per station break time period versus per display ad page.)

ALL-DAY AVG., 9:30-9:00
Television 17% 
Newspapers 54% 

AFTERNOON, 12:30-6:00
Television 15% 
Newspapers 54% 

MORNING, 9:30-12:00
Television 10% 
Newspapers 54% 

NIGHT, 6:30-9:00
Television 28% 
Newspapers 54% 

able for exposure to the average newspaper page with display advertising are 54% of adults. "While exposure to a television commercial is limited to a specific time, the life span of a newspaper ad is at least 24 hours," the report states.

45% of all adults missed by tv on a given day are available for exposure only through newspaper display ad pages while 18% of those missed by the newspaper are available for exposure only through

data, and obtain the data for exposure to newspaper advertising. During the personal interview, phone numbers were asked, and telephone interviews were later attempted to obtain television exposure information. Of 1,230 telephone homes, 1,154 interviews were completed. The 1,154 constituted the sample base.

In a section titled "Rationale of the Study," it is noted: "In searching for areas common to both news-

ment, and therefore goes beyond the function of the newspaper itself."

For television, the report said: "A person has an opportunity for exposure to television advertising when he is in a room with a television set on during the showing of commercials. To render the television measurement comparable to the newspaper measurement, what the person was doing during the showing of the commercials was not considered. If he was in the room with the television set on during any part of the commercials, even if he was reading or talking or left the room during part of the commercials, he was counted as being available for the advertiser's message."

Exposure called the key

For both the newspaper and television measurements, then, the report said, "the key is the level at which the opportunity, or availability, exists to be exposed to the advertiser's message."

The study reports 92% of households have TV, 45% are at home, on the average, between 9:30 a.m. and 9 p.m., and 17% are available, in the room with the TV set on per single station break time period. The latter is composed of a 10% average in the pre-noon hours, 15% in the afternoon, and 28% after 6:30 p.m. On the other hand, it is reported 89% have a daily newspaper, 55% look at the average single page on weekdays, and 54% are available for newspaper advertising exposure, look at the average single display ad page on weekdays. For the various time periods, the TV figures are as above, while the 54% for newspapers is used for all day parts.

The Belden study also reports breakdowns of the newspaper and TV data by demographic characteristics. The 54% total for newspaper exposure, for example, divides into 51% of men and 57% of women; by education, 58% college, all or part, 58% high school, all or part, and 39% grade school or less. For TV, the 17% available for all people is an average of 12% for men, and 21% for women; by education, 16% college, all or part, 17% high school, all or part, and 20% grade school or less. ■

REBUTTING THE REBUTTAL

In its issue of Sept. 23, SPONSOR published the results of a study on newspapers and television prepared by WJXT, Jacksonville, Florida. Shortly thereafter, John H. Murphy, executive director of the Texas Daily Newspaper Association challenged the findings, calling the information an "apples and oranges" comparison. Murphy noted the forthcoming study by his organization, saying "Your readers will find it very stimulating, I think, also objective and we hope not unfair, either" (SPONSOR, Oct. 14). When the Belden study was released last week, Murphy also provided a copy of it to James A. Landon, WJXT research director. Following is a copy of Landon's reply to Murphy:

"In your letter to me last October concerning WJXT's newspaper-TV research, you expressed dissatisfaction with our "apples and oranges" comparison between Starch Readership scores and Nielsen viewing figures. I fail to see where your comparison is any more valid. Your study compares actual recall of being present in the room during TV commercials (the resultant percentages are about half the size of Nielsen or ARB sets-in-use figures and therefore half the size of the measured TV audience at any one time) with newspaper page exposure (the resultant percentages are about twice the size of average readership scores.) In other words, you have measured exposure to TV commercials but you have failed to measure exposure to newspaper 'ads' (not pages).

"More important, you have disregarded the 'cost factors' which are of extreme importance to the advertiser. In your letter to me, you stated that "an advertiser seldom buys one commercial. He buys a number. Whereas in the newspaper he buys just one ad." Naturally, Mr. Murphy, because an advertiser can generally buy a number of TV commercials for the price of one ad. Your study reports that nine out of ten adults read a daily newspaper. Since the study was conducted in 46 cities under the sponsorship of 52 daily newspapers, an advertiser probably has to buy space in almost all 52 newspapers to reach nine out of ten adults. Also, how about the adults living in the outside areas surrounding the "cities" in which the survey was conducted? How many TV stations would an advertiser have to buy to obtain the same—or even greater—penetration?

"I may have interpreted the methodology of your study incorrectly, but it appears that you went through the newspaper page-by-page with each respondent and then asked the same respondent about exposure to only one station break. In other words, you gave each respondent an opportunity to report exposure to 'every' newspaper page but to only 'one' station break! You deny TV the opportunity to cumulate a larger audience over the course of a number of station breaks (remember you said an advertiser buys a number of commercials). Your conclusions misleadingly imply that adults missing the average station break can be reached only through the newspaper.

"Again I say that comparing newspapers and TV is not easy. I'm sure you don't like your research criticized any more than we care for ours to be criticized. I just wanted to point out that your study is not any more of a "comparable analysis" than ours. Nevertheless, perhaps our debating will make us more aware of the other side's point of view and therefore serve a useful purpose."

Reade/Sterling buys its first UHF outlet

The age of specialization saw can hardly be applied to the Walter Reade/Sterling outfit. Already active in production, distribution, and exhibition for TV and motion pictures, the company has just acquired Atlantic Video Corp., holder of a construction permit for UHF station in Monmouth County, N. J.

Seller held the broadcast license for WRTV, channel 58, in Eatontown, until the station suspended broadcast activities in 1955. Walter Reade expects that, if properly located in Monmouth County the station's signal will cover part of the New York metropolitan area.

The move follows the recent formation of Walter Reade/Sterling Music Corp., a publishing venture jointly owned with Frank Music Corp., and National Off-Track Viewing, Inc., a subsidiary developing closed circuit color TV exhibition of live races combined with

legalized off-track betting auditoriums.

New WABC-TV sales mgr. is Barrett Geoghegan

Recently an account executive for WABC-TV and formerly sales manager for WABC Radio, Geoghegan has been assigned the post of sales manager for the flagship station. Geoghegan first joined ABC in 1956 in its executive train-

ing program, later became national sales coordinator for the New York radio station, and, until July, was its sales manager for three years. WABC-TV also announced that John S. Kirk, former assistant sales manager for WABC-TV, is now sales specialist for the station.



Geoghegan

NEWS NOTES

New Official venture: Seymour Reed, president of Official Films, has announced production of a 90-minute special, described as a "pictorial document covering the major military decisions which determined individual Allied successes and eventual total victory in World War II." The show, tentatively titled *The Last War*, will be offered for network sale. Official is also preparing a one-hour biography of John F. Kennedy, for release after the 1964 presidential election. The program also is geared for network sale.

Panel selected: Neil S. Blaisdell, mayor of Honolulu, has been named chairman of the panel of judges which will select radio and TV stations as winners of the newly created Community Service Award presented by the U.S. Conference of Mayors and the Broadcast Pioneers. Other judges are T. A. M. Craven, consultant to the FCC; William S. Hedges, a former NBC v.p.; Sigurd S. Larmon, former president of Young & Rubicam; David Lawrence, special assistant to President Johnson; Prof. Leo Martin, chairman of the College of Communication Arts of Michigan State U.; and Neville Miller, Washington attorney, former mayor of Louisville, and former NAB president.

Seeks extension of relaxed radiation rule: Having lost its battle against last year's all-channel set legislation, EIA is at least trying to pave an easier road to the early 1964 production deadline. It has filed a request with the FCC for a year's extension — to April 30, 1965 — of a temporary rule which allows radiation up to 1,000 microvolts per meter, rather than reversion to the VHF allowance of no more than 500 microvolts per meter. EIA information showed improvement in the radiation ratio since 1960 based on measurements by ten companies, but added that more production experience on current designs and pre-production experience with advanced designs are needed for accurate evaluation of capabilities. Both

24 sheets to the wind



Full-size preview of KATU's (Portland, Ore.) billboard campaign was presented to station mgr. William Hubbach by representatives of Geyer, Morey, Ballard and C. E. Stevens Co. The 24-sheet poster was second in a teaser campaign themed on "Pantoscopic View," promoting station's 881-ft. tower and antenna. L-r are GMB v.p. and Portland Mgr. John Bruee; Hubbach; GMB acct exec Allan Halverson; & John McWilliams of Stevens

vacuum tube and semiconductor tuners will be required to implement the all-channel set requirement which goes into effect April 30.

NYU broadcast courses: New York University's General Education Div. is offering an evening course of professional training in TV, including both technical and creative studies. Further information is available from Div. of General Education, NYU, 1 Washington Square N., New York 3.

Olympics celebration: To promote its coverage of the 1964 Winter Olympics from Innsbruck, Austria, KABC-TV Los Angeles invited 500 representatives of agencies, clients, press, and civic organizations to a Winter Olympic Carnival. For the party, ABC-TV's Hollywood TV center was transformed into an alpine-type village, complete with snow, and Tyrolean hats and scarfs for the guests.

Back Swedish broadcast boycott: Joining hands across the sea, the board of directors of Screen Actors Guild voted unanimously to join with British Actors' Equity and other European and American actors' unions in support of the Actors Union of Sweden in its strike in television against the Swedish Radio and TV Authority, which reacted by "locking out" the actors from employment in Swedish sound radio programs. All SAG members will be instructed that they should not accept any engagements in Swedish TV or radio without first checking with the Guild. The Swedish Actors Union has been negotiating with the TV and radio production company since February 1963 for the purpose of obtaining increases in fees.

The sound of color: Grammatically it may be a mixed metaphor but in Kansas it's selling color television sets. Here's how it works. The Kansas State Network stations, faced with the problem of promoting color to viewers watching black-and-white sets, decided that the only way was to get the idea of color into the jingle, sung by a female vocalist and accompanied by a combo of harp, guitar, vibes, and bass. For

instance, one jingle is "KARD-TV is color, KARD-TV for me, KARD-TV is color, color is free on channel 3." According to recent surveys, 5% of the KSN-TV audience had color sets prior to this promotion, and the figure is now estimated at near 7% or over 30,000 color TV homes. Stations in the network are KARD-TV Wichita; KCKT-TV Great Bend; KGLD-TV Garden City; and KOMC-TV Oberlin-McCook.

Heads Capitol club: Lester W. Lindow, executive director of the Assn. of Maximum Service Telecasters, has been elected president of the Broadcasters Club of Washington for 1964, succeeding Joseph Sitrick, of Blackburn & Co. Other offices for the year are chairman, Robert Kennedy, Kear & Kennedy, consulting engineers; vice president, Henry Rau, WOL; treasurer, Richard Stakes, WMAL-TV.

Benny heads home: Jack Benny renews his long-time association with NBC-TV this fall with a 30-

minute series now fully sponsored. State Farm Mutual Automobile Insurance of Bloomington, Mich., has half the show. The other half has been purchased by Miles Laboratories for Alka-Seltzer and One-A-Day Vitamins, via Wade Advertising, for 52 weeks. The "39-year-old" Benny was first aired by NBC Radio in 1932, and last appeared on the network on a Bob Hope special in 1952.

Weaver on CBS-TV: Sylvester (Pat) Weaver, former president of NBC-TV, will appear on a CBS-TV show, *Alumni Fun*, as a member of the panel from Dartmouth College, on Jan. 26 (5-5:30 p.m.). Representing the opposing team from Marquette U. will be ABC Radio's Don McNeill.

Wometco bonus: The board of Wometco Enterprises, operator of five TV stations, has increased the current dividend payout to stockholders by 11% by declaring a regular quarterly dividend of 14¢ per share

Customized Musical Commercials
Radio and TV ID's
Animation and Stop Motion
Station Creative Services

STUDIO TEN
QUALITY ON PURPOSE

BIG
HOW CAN YOU SOUND ON RADIO?

Get a great jingle, that's how. From Studio Ten productions. Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business. Studio Ten is already gaining an enviable reputation for reliability. Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes. We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS



SUNNY ROPES "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

**WHAT A MARKET,
AND SUNNY SELLS IT!**

WSUN
TELEVISION - RADIO
TAMPA - ST. PETERSBURG

Not. Rep: VENARD, TORBET & McCONNELL
S. E. Rep. JAMES S. AYERS

on common stock (Class A), and a quarterly dividend of 5¢ per share on Class B stock. Dividends will be paid Mar. 16 to stockholders of record on Mar. 4.

Senators on TV: WTOP-AM-TV Washington, D. C., has purchased broadcast rights to the Washington Senators baseball games for the next three years. The new contract, which cost the stations about \$1 million, begins with the 1964 season. All the games will be carried on WTOP, and up to 35 games a year will be telecast on WTOP-TV.

NEWSMAKERS

PETER BONASTIA to sales account executive for WCAU-TV Philadelphia. **JACK LEAMAN** to national sales representative. He was an account executive with Arndt, Preston, Chapin, Lamb & Keen.

GERALD F. CONWAY to director of public relations of Subscription Television. He has been a principal of Communications West in Hollywood.

ROBERT E. ALLEN to marketing supervisor of CJAY-TV Winnipeg, Manitoba, Canada.

BERTRAND M. LANCHNER to the business affairs department of the CBS TV Network as director of contracts, sports. He was director of business and legal affairs with Lawrence C. Gumbinner.

MORRIS ROIZMAN to Time-Life Broadcast, reporting to the head of creative programming activities of the broadcast division. He is a film producer and editor.

DAN VALENTINE to promotion and advertising director of WSUN-TV-AM St. Petersburg.

KINCH S. HAULBROOK and **BOB EDWARDS** to the sales staff of WFBC-TV Greenville, S. C.

MILT HIBDON to president of the Hawaiian Assn. of Broadcasters. He is general manager of Honolulu's KULA Radio.

GORDON WEST to film manager for WCAU-TV Philadelphia. He was film manager for KMOX-TV St. Louis.

WILLIAM J. McCARTER to general manager of WETA-TV, educational station in Washington, D. C. He is development officer for National Education Television.

TOILETRIES TYCOONS



buy WNBC-TV. Top names in the trade all know it's the most efficient means of reaching—and selling—New Yorkers. Among the tycoons:

Alberto Culver

Avon

Hazel Bishop

Block Drug

Bristol Myers

Chesebrough-Ponds

Colgate-Palmolive

Coty

Helene Curtis

Dow Chemical

Jergens

Lever Brothers

Procter & Gamble

Take a tip from the toiletries field: whatever the product or service you have to sell, do it on WNBC-TV. . . . Results: beautiful.



WNBC-TV
NEW YORK

TIMEBUYER'S CORNER

Media people, what they are doing, buying and saying
January 20, 1964

- Galbreath to Tokyo for Botsford: Duncan C. Galbreath, most recently media-marketing coordinator in San Francisco for Botsford, Constantine & Gardner's four west coast offices, has been transferred to the agency's Japan subsidiary. In Tokyo, where he becomes vice president of Botsford Constantine (International) Inc., Galbreath will be marketing director serving such BCI accounts as Japan Air Lines, Suntory Distillers, and American International Underwriters. Before joining Botsford early last year, he had been media supervisor for BBDO in both New York and San Francisco.
- Upped to v.p. at Zubrow: Joseph Harris has been elected vice president-media at S. E. Zubrow (Philadelphia). He was formerly media director at the agency.
- Rita Venn joins Rumrill: Rita Venn has been appointed a media buyer at Rumrill (New York). She will be assigned to both consumer and industrial accounts, but specific assign-

ments have not yet been announced. Before joining Rumrill, Rita was print media supervisor and television buyer for Doherty, Clifford, Steers and Shenfield (New York), was in the media department at McCann-Erickson before that.

- New York seminar students, R.S.V.P.: All students who attended the fall sessions of the IRTS Time Buying & Selling Seminar have been sent questionnaires by the head of the Seminar Planning Committee, Al Petgen (ARB). The questions included in the two-page mailer are posed to gauge the reaction of the students to the course, and to gain knowledge of the business backgrounds of those attending, as a help in planning future seminars. Students are urged to fill out these questionnaires and return them to IRTS in New York as quickly as possible.
- Buyer becomes a seller: Ernie Metcalf has joined Spot Time Sales (New York) as an ac-

SHEL BODEN: for TV packages, ole!

"I applaud the stations' packaging of sports and network-special adjacencies, as the advertiser can use some degree of selectivity when purchasing this sort of spot television," says Norman, Craig & Kummel (New York) assistant v.p. and associate media director Shel Boden. Shel explains, "Opportunistically for the stations, packaging of specific adjacencies normally provides extra revenue for the premium charged for these spots. It also eliminates the necessity of continually having to sell one-time adjacencies as these events are aired." Shel, who is concerned with the Hertz, Vaseline hair tonic, and Schick electric razor accounts at NCK, joined the agency four years ago as a media buyer, after three years as a timebuyer on the Lever account at Kenyon & Eckhardt. He began his career with W. R. Simmons research firm, later went into the executive training program at Cunningham & Walsh before his stint at K&E. A member of the Paramus Junior Chamber of Commerce, Shel and his wife Abby and their two sons make their home in Bergen County, New Jersey.



TIMEBUYER'S CORNER

January 20, 1964

count exec. Ernie was a media buyer on the New York Telephone and Pepsi-Cola accounts at BBDO (New York).

■ **Byrne joins Wesley:** Michael B. Byrne has joined Wesley Associates (New York), where he is assisting the media director, and is directly concerned with media evaluation. He was formerly with Norwich Pharmacal as a marketing specialist.

■ **Amurol Mints testing:** Amurol Products (Naperville, Ill.) has found ethical medical advertising successful in selling its Amurol Sugarless Gum and Mints, and is now launching the mints via consumer advertising. An eight-week television saturation test campaign, utilizing 20s, will start in February in three markets: Cedar Rapids and Waterloo, Iowa; and Muncie,

THREE ON A CARLTON BREAK



TIME FOR A CIGARETTE: A trio of media men at Gardner (St. Louis) celebrate the American Tobacco Company's assignment of its new Carlton cigarette account to the agency. L-r are Robert Jacquemin, media generalist; Stephen W. Rule, senior media generalist; and Don Fineberg, agency's media planning assistant.



SWEET SPOTS: photo is from TV spot for Amurol Sugarless Mints. Series of 20s will be run in three test markets next month as maker tries consumer ads

Indiana. The spots feature a series of situations involving a teenager, a mother and daughter, and a motorist, who "when they have a desire for something sweet," are urged "to satisfy it with an Amurol Sugarless Treat." Film-Makers handled production of the commercials, which are photographed by Ron Seymour. Agency is Jones Frankel (Chicago).

■ "That Bud . . . That's Beer!" will be the main copy line for Anheuser-Busch's Budweiser advertising in 1964, which will continue to picture typical beer drinking situations, and will also include a series of "beer talk" ads and commercials. Campaign will utilize radio and tv, plus national magazines, outdoor printed bulletins and posters. A series of minute spots has been purchased in NBC-TV's *Tonight Show*, as well as radio and tv spots (20s, 30s, and minutes) on some 450 stations around the country. Schedules began early this month.

TV BUYING ACTIVITY

► **Volvo automobiles** reported buying for a drive of fringe minutes and prime chain breaks due to start the first week in February. Flights of undisclosed lengths will be aired through the end of June. Pete Berla is buying for Volvo at Carl Ally, Inc. (New York).

► **Simoniz** looking for fringe minutes to push Master Wax in a campaign expected to start the end of January for a four-week run. Buyer at Dancer-Fitzgerald-Sample (New York) is Dick Nagle.

► **Wise potato chips** planning a five-week drive set to start the end of January, using fringe minutes and prime 20s. Buyer is media director William McLaughlin at The Lynn Organization (Wilkes-Barre, Pa.).

Network heats up bean pot

Morton House sales up 56.9% with radio sales fuel, range stoked with more after Godfrey CBS success

A PRODUCT on the market since the 19th century is achieving bold new visibility in the 20th century. The means: a contemporary but blind medium of communications, network radio. The U.S. housewife seems to get the picture, however, from the aural medium, as used by this advertiser.

Morton House Kitchens of Nebraska City, Neb., a "new" product to network radio last year, has been baking beans profitably since 1886. The year 1963, however, marked a dynamic new phase in the old company's career. It was a period when the last pockets were filled in for complete national distribution. At about the same time Morton House first took to the air nationwide on CBS Radio to tell listeners about its venerable oven-baked beans and a whole array of newer convenience foods. Bozell & Jacobs places the advertising from its Omaha headquarters.

Twenty weeks after signing on with Arthur Godfrey and Garry Moore, Morton House's marketing vice president, Lonnie V. Merrill, was ready to report a 56.9% sales increase. As the pot continued to bubble at a satisfactory rate, Morton House settled down on radio for a second half-cycle with Godfrey, then a second year, and now the advertiser is ready to add a second network.

At the National Food Brokers convention last fall, Morton House passed out baseball caps with the word, "There's a new team in the big league." The watchword, theme of a luncheon Morton House holds annually for 175 brokers, spills out to a large degree the company's experience with network radio, in the opinion of Don Carlos, Bozell & Jacobs' supervisor on the account.



Blow-up pictures of Morton House's "big league" talent are checked by (l to r) Stan Sipple, Morton House advertising director; Don Carlos, account supervisor at Bozell & Jacobs, and Lonnie V. Merrill, vice president of marketing for Morton House Kitchens. The display was prepared for presentation at the National Association of Food Brokers' Convention in Chicago.

A look at Morton House's conscientious program of merchandising its ads shows that last year's record is no accident or sheer electronic miracle.

All selling, all advertising, indeed all communication is tied to the national broadcast schedule. In any message to brokers or retailers, Morton House strives to associate the product with the advertising personality. The effort extends from routine letters to point-of-sale displays.

Letterhead plugs radio shows

Morton House letterhead carries pictures of the network talent and a line about the radio schedule. In a series of mailings to brokers throughout the year, the company emphasizes the product-personality association. Messages taped by the talent are featured at all sales meetings. All point-of-sale material is developed around illustrations of the network personalities, and Morton House people feel it "lends familiarity and confidence in our product even in markets where we are new and relatively unknown."

The network personality-product association is carried out in news-

paper advertising. Morton House furnishes dealers with drop-in mats featuring Godfrey's endorsement of the foods.

Describing the company's wide-ranging program of ad merchandising, the agency account supervisor says, "We feel this strong association is a very important plus benefit of our network coverage."

Morton House's style of selling is up to the minute, but some things don't change. Take the recipe for the leading product. The company's advertising director, Stan Sipple, harks back from the "very exciting" present to the company's founding as he notes that Morton House oven-baked beans are made by the traditional, slow recipe that was the specialty of the original Morton House.

This hostelry was opened at the head of the Oregon Trail, pioneer gateway to the west, in 1884 by J. Sterling Morton, first territorial governor, U.S. secretary of agriculture, and founder of Arbor Day. A floor manager at the inn's opening ("one of the grandest social events ever held in Nebraska City," reported a newspaper of the day) was J. W. Steinhart, later to estab-

lish Morton House Kitchens, Inc., and forebear of Morton Steinhart, now chairman of the board. Founder Steinhart, when looking for a name for his quality products, decided on Morton House as one that called up memories of good food prepared for pioneers heading west.

Nowadays the company is owned by its officers, Steinhart, Karl H. Nelson, president-treasurer; Vice President Merrill, John D. Mullen, production vice president, and a few key employees.

The can of oven-baked pork and beans remains the leading product, carefully prepared and premium priced. In addition to the beans, now there is Morton House chili and a line of packaged convenience foods, "dinner-ready dinners" of ham and potatoes au gratin, corned beef hash, spaghetti and meat balls, chicken and dumplings, chicken and rice, macaroni and beef, and others.

When Morton House decided to try network radio, it was after years of local advertising in newspapers and on radio, also in magazines. Bozell & Jacobs placed the original network order late in 1962

with Roger Huston of CBS Radio Network Sales Chicago headquarters.

Godfrey's success with the account was such that Morton House's Merrill, in a report to CBS' Lou Riggio in New York gave credit to the CBS host for much of the 20-week sales increase of 56.9%. There followed extensions of the Godfrey schedule to 39 weeks, then to 52, and now to a full 52-week order for 1963, underwriting 10-minute segment weekly of the daily *Arthur Godfrey Time* (Monday - Friday, 9:10-10 a.m.)

How does network radio fit Morton House's character and needs at this point in history? B&J's Carlos gives a two-part answer:

"First, Morton House is dedicated to selling a quality product, and we feel it is important to use personalities synonymous with quality. Secondly, the use of personality-network radio dramatically symbolizes Morton House's giant step into the big leagues of the food business to our broker organization and the retail food business."

The technique must be working. Morton House Kitchens will stop

this year at a second network inn and order additional courses of the radio diet. Augmenting the Godfrey sponsorship on CBS, Morton House will become a regular next spring and fall on Don McNeill's *Breakfast Club* on ABC. The second-network choice was governed, according to a company spokesman, by McNeill's success in food sales—no light endorsement, considering the source. ■

Top CBS brass aglow over '63 sales gain

Top brass at CBS Radio are more than satisfied with progress in 1963. It was a year in which the network set a five-year high in sales, significantly strengthened its position in four major markets, increased its news and information programming, and in which the seven owned stations took in combined revenues which top the two preceding years.

With the close of business on Dec. 31, sales income for the year was more than 50% over that of 1962. Of the 110 different advertisers who sponsored programs during the year, many were new to radio or had been absent from the medium in recent years. Notable in this group were Gold Seal Company, Millers Falls, and J. M. Smucker Co., producer of jams and jellies.

Station payments were approximately double what had been estimated for the year when the new direct monetary compensation plan went into effect on Dec. 30, 1962.

Prominent new affiliates were WDOK Cleveland, WFBM Indianapolis, WEMP Milwaukee, and WAKE Atlanta. At year's end, the network consisted of 230 stations in the U.S. plus 12 affiliates in Canada, Alaska, Hawaii, and the Philippines, with three more stations scheduled to affiliate this month.

On the programming side, several new *Dimension* programs were added to the schedule. Marvin Kalb began a new, Washington-based evening international affairs summary called *Marvin Kalb Reports*, and on Sept. 15, the in-depth interview program *Face the Nation* returned to the air. Pat Boone was added to the CBS Radio roster of microphone personalities with a

Honors for airing Dutch music



Berend J. Slingenbergh, The Netherlands consul general, presents specially inscribed Delft plate to Walter A. Schwartz, WABC-AM-FM (N.Y.) v.p.-station mgr., commemorating airing of series of stereo programs of Dutch Folklore music. Presentation took place at reception in Netherlands Club

daily program of his own. The network presented 146 special broadcasts during 1963.

An aggressive promotional program included 18 different ads totalling 88 insertions in national consumer magazines, comprising 119 pages. The network prepared "SRO—1964," a wide screen presentation employing the latest production techniques, and showed it to some 2,000 advertisers, agency principals, and members of the press at a series of luncheons in major cities.

As president Arthur Hull Hayes said in his first annual letter to affiliates, it was a "whale of a year" for the network. And if the start of 1964 is any indication, performance will be repeated this year: sales for the first quarter are already 9% ahead of the same three months of 1963.

Looking to the future, Hayes hinted to the affiliates that the much-discussed return of radio drama, while still under consideration at CBS, is not likely to get off the ground. "We're weighing the many imponderables, in terms of audience appeal and of economics. Our own knowledge does not suggest an immediate move in this direction; it appears that listeners primarily want news, information, informal entertainment, and music."

NEWS NOTES

Nielsen ends radio research: A. C. Nielsen has confirmed the end of its network radio research service, as of mid-April 1964. Local Nielsen radio data was terminated last spring. Nielsen decision comes "reluctantly" but is necessary because economic support is not available, spokesman said. Nielsen radio data, which had come under severe attack during Harris congressional rating hearings last year, had been compiled for 21 years.

It's C&W in metropolitan Miami: WEDR-FM has switched from its general format to "top 40" country and western music with some blocks of gospel. The 17-kw station boasts its big gun in the new look is C&W&G personality Cracker Jim Brooker who has been with sister station WMIE-AM for the

New member of NBC Radio 'family'



Marking affiliation agreement bringing KFDI Wichita, Kans., into NBC Radio "family" are (l-r) NBC station relations dir. Don Mercer; Bud Laing, the network's regional mgr. for station relations; and KFDI v.p.-national sales mgr. Frank Lynch. Agreement became effective on Jan. 1

past 20 years. He'll do two shows a day on the FM outlet (7-9 a.m. and 3-6 p.m. Monday through Saturday) and will continue doing an hour a day on WMIE.

Mobilize for Radio Month: It's not till May, but the NAB has set the theme — "Radio, Your Constant Companion"—and is hard at work putting together individual station kits for March 15 delivery. Radio Month is an annual event to acquaint the public with the services radio provides and for the second consecutive year will focus on radio's flexibility. Previous themes have been "Radio, the Heart Beat of Main Street," 1960; "Radio, the Best Sound Around," 1961; "Radio, the Sound Citizen," 1962; and "Radio, the Mobile Medium," 1963.

Hints of expansion? The Medi-america Company has set up headquarters in Washington, D.C. and is scouting stations for sale. Erny Tannen, owner of WDMV Salisbury, Md., and president of WYRE Annapolis, is behind the new office, which will also sell the two present Tannen stations and offer a consultation service for other stations.

NEWSMAKERS

GEORGE F. DARLING to WLKW Providence, R. I. as account executive. He was with D. V. Jones Assoc.

MARK BLINOFF to program coordinator for KSFO San Francisco. He was an account executive with KWUN.

TED HEPBURN to vice president and general manager of WARM Scranton/Wilkes-Barre, Pa.

RICHARD KLINE to the sales staff of KRAK Sacramento. He was station manager of KVON Napa, Cal.

TONY JOHNSON to WLIB as merchandise manager. **MARK NEIDER** to the sales staff there.

JOHN L. C. ULRICH, JR. to station manager of WHNC-FM Hartford-New Haven.

CHARLES E. SPEIGHTS to general and national sales manager of WTAC Flint, Mich. **ROBERT HALSTEAD** to local sales manager, and **GEORGE STRICKLER** to manager of the outlet's new sales office in Saginaw-Bay City-Midland.

ARTHUR J. CASEY, station manager of KSD Radio, St. Louis, has announced his retirement.

Sudsy renaissance in radio

Offshoot of North American Newspaper Alliance is syndicating re-makes of top radio serials, plans dramatic and informational shows for station sale

"What will Phyllis Dexter's reaction be when kindly old Dr. Kleinfurz tells her that her younger sister, Amanda, is going blind? . . . Why is it so important for the mysterious stranger, Count Livorno, to obtain a timetable of the Fall City busline—and how will this affect Francine's marriage to wealthy young financier, Claude Mountebank? . . . Will Henry Carter, speeding to Elm Junction, find the letter in time to save Grandma Stanhope's farm?"

MUSIC: Up and under . . .

CLIFF-HANGER questions such as these, outgrowths of the intricate plotlines which unravelled at glacial speed in millions of radio loudspeakers in the heyday of soap opera, may well be coming back.

A syndicated rebirth of the radio "soaps" is in the works right now. Spearheading the sudsy renaissance is a new name in the syndication field, NANA Radio, an outgrowth of North American Newspaper Alliance. NANA Radio will shortly launch its sales campaign for new

production cycles of two of the best-known properties in the roster of long-run soap operas—*Big Sister* and *Pepper Young's Family*.

In addition, NANA Radio plans to offer a *Dorothy Dix* and movie news series and a pair of dramatic series (recorded, incidentally, in stereo): an updated version of *The Fat Man*, a late-1940 radio private-eye series based on a Dashiell Hammett characterization, and updated productions of some of radio's best suspense scripts by pioneer broadcast writer-producer, Arch Oboler.

Although NANA's plans are the logical extension of a return-to-drama trend which has been increasingly evident in recent months (see SPONSOR, Dec. 9, 1963 pps. 14 and 54), they're not a straightforward revival movement.

"We're not trying to bring back 'the good old days' of network radio—let's face it, they're gone forever." That's how William H. Shriver, Jr., the energetic Marylander who is general manager of NANA Radio, puts it. "We won't seek network deals or even regional sales to sponsors. We intend to sell to radio stations who are enjoying a new independence in programming. Also, we don't want to be in situations where agencies and advertisers will have the kind of tight control over radio production they once had."

A number of innovations are involved in the new syndicated series, which are being produced in New York and Hollywood. For one thing, the production bases are recording studios, such as New York's Audio Techniques, largely because of their updated, stereo-wired equipment. For another, waivers are being arranged with AFTRA so that stations can repeat the quarter-hour and half-hour shows to take advantage of the cumulative rating factors so important in radio today. Even the show-lengths are modern; the half-hour stereo shows are actu-



BRASS: NANA chairman John Wheeler, radio chief Shriver, pres. Will Eisner head project

soapers'

ally 25 minutes long (with space for billboards and a trio of one-minute commercials) to accommodate the usual five-minute newscasts which stations have on the hour or half-hour point. ("We are beefing up, not lousing up, station program schedules," says Shriver.)

The soap operas, produced from "modernized" versions of old scripts, will use many of the classic techniques of the "soaps" but will play faster and more smartly, according to executive producer Eugene Burr, a veteran of radio and TV live production in New York. "We boiled down 17 scripts into five for the first week of *Big Sister*, so this will give you some idea of how 'non-loose' the series will be," reports Burr.

From the standpoint of performing talent, NANA Radio's plans are being met with loud huzzahs—and considerable cooperation from AFTRA, AFM and other unions.

Shriver isn't saying what the budgets on the radio dramas are, although they're far cry from top TV prices. He admits, however, that NANA Radio needs only about 20 stations in the top 80 markets to reach a break-even point. He hopes for business on the longer shows from stereo-voiced FM stations, many of which have expressed a desire for stereo drama (although few have the kind of budgets required to produce it locally).

Sponsorship deals will be set by purchasing stations, Shriver indicated. NANA Radio has no plans to drum up national spot business for its shows, although it intends to promote them, in general, to agencies placing the bulk of national-level spot radio. More shows are in the works—including a stereo series based on the derring-do adventures of one of fiction's top counter-espionage agents—as well as syndicated newspaper tie-in features through NANA and Bell-McClure.



PRODUCTION TEAM: Exec producer Eugene Burr, director Arthur Hanna spark new soapers



SOUND EFFECTS: Familiar ingredient in "Big Sister" production is on-cue background



ORGANIST: William Meeder provides melting, syrupy "mood" music for serial scenes



CAST: Lee Lawson ("Hope") and Hal Studer ("Neddie") run through "Big Sister" drama

Sinn sees UA-TV at \$43-48 mil.

Predicts record sales volume in 1964 as syndie div. preps "Human Jungle" as first-run series, plans two half-hour skeins, readies six new "Wolper Specials"

A RECORD SALES VOLUME of between \$43-48 million has been predicted for United Artists Television in 1964 by its president, John L. Sinn, who points out the company's syndication division this year will have such new product as a one-hour psychiatric drama



Sinn

series titled *The Human Jungle* and starring Herbert Lom in 26 segments; two new half-hour shows also in the first run market, plus six new one-hour *Wolper Specials*. Other first-run syndication properties to be made available include new feature film packages from the backlog of UA's post-'50 and post-'60 libraries.

Stressing that 1963 was the most important year in the resurgence of UA-TV as a major TV supplier, Sinn said one of the factors contributing to the favorable picture was a 29%

increase in gross sales over 1962 for its syndicated first-run and off-network product. He attributed this to the expansion of UA syndication into the field of public service with the *Wolper Specials*, now in prime time in over 85 cities, fully sponsored, as well as the acceptance in 145 markets of *Lee Marvin Presents —Lawbreaker*, 32 half-hours produced in color expressly for syndication.

Of the company's current 4½ hours of programming on the networks, *Patty Duke Show*, ABC; *The Fugitive*, ABC; *East Side, West Side*, CBS; *The New Phil Silvers Show*, CBS; *Hollywood and the Stars*, NBC; and *Outer Limits*, ABC, Sinn said it is expected that 3½ hours will be renewed. In addition, seven network pilots, consisting of 5½ hours, are in the works for 1964-'65—five of them for CBS and two for ABC.

Pilots for CBS are: *Calhoun*, starring Jackie Cooper and Barbara Stanwyck; *Mark Dolphin*, starring Robert Horton; *John Stryker*, starring Richard Egan; *Kibbee Hates Fitch*, starring Don Rickles and Lou Jacoby; and *Gilligan's Island*, starring Bob Denver and Alan Hale; for ABC: *Pioneer, Go Home*, starring Tom Ewell, and *The Unknown*, hour anthology spun off from *Outer Limits*.

Sinn noted that UA-TV gained complete production freedom in 1963 with final sale of the studio culminating reorganization of its domestic operation. He said this was evidenced in the last month of 1963, which saw UA-TV and its various joint-venture producer partners filming three series in New York, one in Florida, one in Honolulu, and three in Hollywood. Also, the Cincinnati office, at one time UA-TV's home office, is now closed and all its functions—except booking and shipping, which remain there—have been transferred to N. Y.

On the international scene, UA-TV is now supervising its own operation in Canada after years of representation by All-Canada Ltd. and has also organized its own sales distribution overseas. The international division distributes all UA-TV product supplied by network programming, first-run syndication, and off-network shows and features. ■



Above is scene from "Over and Out" episode of "The Human Jungle," new first-run, one-hour series developed by UA-TV for 1964. Herbert Lom (l) stars as psychiatrist

'Elementary, Dr. Watson'



Clueing each other on new advertising and promotion plans for Horton & Converse sponsorship of new radio drama series, "Adventures of Sherlock Holmes," are (l-r) Ted Huston, Lennen & Newell v.p.-gen. mgr., Los Angeles; Martin Flesler, v.p.-gen. mgr. of KHJ (L.A.); and Leonard Davidson, president of the 25-store prescription pharmacy chain in Southern California. Program is aired by KHJ each Sunday at 5 p.m. (PST)

5,750 Fremantle hrs. aired o'seas in 1963

Fremantle International, overseas program distributor, reports it placed a total of 5,750 hours of film programming in countries on six continents during 1963. Also, the firm is now producing over 100 hours per week of live programming, including Bert Claster Productions' *Romper Room*. Local productions of *Romper Room* have been started in Australia, Japan, Mexico, and Scotland and, during last year, Fremantle took over Canadian distribution of the show.

Fremantle has 127 series in foreign distribution, including Official Films' *Biography*, in 13 countries, and *Hopalong Cassidy*, distributed internationally by Fremantle for more than ten years.

Countries in which Fremantle currently has TV film and live programming commitments are: Australia, Belgium, Brazil, Canada, Colombia, Cyprus, Denmark, Finland, Germany, Gibraltar, Great

Britain, Guatemala, Holland, Hong Kong, Italy, Jamaica, Japan, Kenya, Kuwait, Liberia, Luxembourg, Malta, Mexico, New Zealand, Nigeria, Norway, the Philippines, Poland, Portugal, Puerto Rico, Rhodesia, Scotland, Sierra Leone, Spain, Sweden, Switzerland, Sudan, Trinidad, Venezuela, Virgin Islands, and Uruguay.

NEWS NOTES

TFE promoters: Officials of Television Film Exhibit '64 have announced that Gene Plotnik of King Features Syndicate-TV and David Martin of Jayark Films will handle all the exhibit's printed material and press information. TFE '64 will be held at the Pick-Congress Hotel in Chicago, Apr. 5-8, coinciding with the 1964 NAB convention.

TAC renewed: Thirty-three subscribers of Television Affiliates Corp. (TAC) have renewed their memberships for extended periods.

JACKSON, MISSISSIPPI
WJTV CH. 12

OVER 1 3/4
BILLION
DOLLAR
TV HOMES
CONSUMER
INCOME

1615 Ft.

JACKSON, MISSISSIPPI



WNDU-TV
The Notre Dame Station
SOUTH BEND • ELKHART
CALL VENARD, TORBET & McCONNELL, INC.

STATION REPRESENTATIVES

O'Connor firm gears new push to sell closed-circuit in N. Y.

Roger O'Connor, in the representative business less than a year and currently boasting a list of four TV and 25 radio stations, will be carrying word of a new advertising medium to agency timebuyers and advertisers.

As national sales representative for channel 6 in New York, known in hotel circles as Teleguide, O'Connor has set up a "double team" sales concept for its new client. The regular staff will sound out agencies on the idea and two men hired direct from Teleguide will pitch the closed-circuit system to individual advertisers. Presentations will initially be made only to advertisers after a prestige audience of travelers with ready cash to spend on class consumer products and to World's Fair exhibitors.

Teleguide, owned by Sterling Movies (information films) and operated by subsidiary Sterling Information Services, is constantly increasing its circulation and has, in the few years of its existence, been installed in some 50 New York

hotels. In addition to ch. 6, it has been franchised to program channel 3, the foreign language outlet of the system, and channel 10, reserved for private use of conventions and special exhibitors. O'Connor represents only 6, which is on the air 18 hours a day with tips on New York entertainment, sailings, airline flight information, news, weather, time, and ticket availabilities.

(A detailed report on Teleguide will appear in an upcoming issue of SPONSOR.)

Dakota web to STS

Via a deal with Dean and Slaughter, Minneapolis-based representative, Spot Time Sales will take over national representation for the 14 radio stations in the Dakota Salesmaker Networks.

In exchange, D&S has been assigned a ten-state sales area in which it will operate as exclusive representative for STS.

A reorganization of top echelon personnel accompanies this upbeat

development at STS. Carleton F. Loucks, vice president and manager of New York operations, has been appointed executive vice president and treasurer. Loucks will continue to head up New York operations, with president John E. Erickson headquartered in Chicago.

John J. Cook of the New York sales staff has been appointed vice president in charge of sales, operating in New York. John Papas of the Chicago sales staff has been appointed vice president in charge of Mid-West sales.

Two men have been added to the sales staff. Ernest L. Metcalf, Jr., formerly a media buyer in the New York office of BBDO, joins the New York office of STS and Edward Stein, most recently with CBS Radio in Chicago, will operate from the STS office in that city.

NEWS NOTES

Rounds out Maine web: WLAM Lewiston, Me., has appointed George P. Hollingbery as national representative, effective Feb. 1. The station will be sold in conjunction with the Hildreth Network, a grouping of stations in Maine, including WPOR Portland, WABI Bangor, WAGM Presque Isle, WRKD Rockland, and WTVL Waterville.

NEWSMAKERS

BORIS FRANK to account executive at Triangle Program Sales. He was sales vice president of Overseas Broadcast Services, Ltd.

RICHARD P. LEVY to the New York sales staff of Storer Television Sales. He was formerly with Edward Petry and Co.

TOM COSGROVE to account executive in CBS Radio Spot Sales' Chicago office. He has been with Robert E. Eastman & Co.

DOUGLAS L. YATES to the New York sales staff of H-R Television, Inc. He comes to H-R from Metro TV Sales where he was account executive.

W. F. MITCHELL to manager of the Montreal office of All-Canada Radio and Television Ltd., replacing KEN BAKER. GORDON FOSTER will take Mitchell's place in Toronto.

REALLY PULLING THE RUG OUT

Bob Allen and Boyd Rippey of Venard, Torbet & McConnell's San Francisco office returned from a festive holiday luncheon during Christmas week to find their secretaries, Dolly Abbott and Pauline Landon, standing on the sidewalk, clutching file folders and peering up at their 249 Pine Street office building.

They had been evacuated without any prior notice when their building was suddenly condemned by city inspectors. Seems that excavation next door for the new Hong Kong

Bank building has weakened the foundation of the 249 Pine building to the extent that walls were cracking and floors sagging. The inspectors moved in quickly and evacuated the whole building, adding very considerably to the Christmas Week confusion.

The refugees of Venard, Torbet & McConnell are now operating virtually from packing cases installed in quarters at 2 Pine Street. They did, however, salvage their old San Francisco phone number —697-6187.

WASHINGTON WEEK

News from nation's
capital of special
interest to admen
January 20, 1964

★★ To no one's surprise, the FCC gave up the ghost on its commercials rulemaking last week but it promises closer surveillance on a case by case basis.

Unanimously, the Commission members said they did not have enough information at this time on which to base a "sound set of standards" widely applicable to the broadcast industry in limiting commercials. Neither station logs nor the recent ill-fated proceedings provided the agency with that information.

The Commission has also come to realize that the whole matter of commercial interruption would need research before any intelligent action could even be suggested, in the way of reforming advertising overload.

★★ The FCC pins some hope on the NAB's Code Board research into the clutter and quality aspects of TV commercials.

Also, it assures NAB that its decision not to adopt the industry codes does not mean the FCC thinks they are valueless, or too easy or too hard on the industry. FCC says it's glad to have the codes around as one avenue of control on the commercials flood—an avenue the agency hopes may be made "more effective" in the future.

★★ The Commission will have two checks on broadcast commercials in its case by case patrol.

First will be the more detailed program reporting form. It will be along the lines of recent proposals that brought cries of anguish from broadcasters for its elaborate questionnaire.

Second phase: with the help of the more detailed program accounting, the staff will find and pull out reports with heaviest commercial schedules, and report them to the full Commission "for consideration and action." This will be an "interim" measure to provide the Commission with more ammunition for future tries at "dealing more effectively with this problem."

★★ Broadcasters are warned not to stop with community check on program needs and interests—they must also beat the bushes for viewer and listener reaction to commercial practices.

The FCC still feels it has the authority to make some rules in this area if it wants to. In spite of the fiasco of the rulemaking and the oral hearings, FCC has not quite said "uncle" to the industry. The Commission says don't forget that it has considered overcommercialization in a number of cases over the years. And it has consistently taken the position that this is an important factor in judging program performance at application and renewal.

In short, there is more than one way to skin a cat. NAB president LeRoy Collins will undoubtedly remind the NAB boards at Florida meetings that pressure to improve clutter and quality aspects of tv commercials is not to let up.

★★ The Surgeon General himself has admitted that filtertips were mistakenly given a bad press in the first stories to roll on Jan. 11. Smoking and Health report by the HEW Special Advisory Committee.

(SPONSOR was not one of the publications to take the wrong tack on filters. Sponsor-Week, Jan. 13, pointed out Sen. Maurine Neuberger's advice to FTC to ease moratorium on preferential health claims by filters provided they admit nicotine and tar content and overall hazard.)

In response to a request for correction by Sen. John S. Cooper (R., Ky.), Surgeon General Luther Terry said the smoking report did not say "filters have no effect." Press stories to this effect were apparently based on misunderstanding during the closed-door briefing period.

Further, Terry agreed with Cooper that more research on the selectivity of filters--as well as on components of smoke itself--would be "unquestionably" a desirable course.

★★ Sen. Cooper found indications in the report that filtered smoke is to some extent preferential to non-filtered, and may become increasingly so, with research.

On pp. 60 and 61 of the report, Cooper found comment indicating possible filter benefit: one on the fact that "oxidation" could reduce harmful gas concentrate found in "side-stream" cigarette smoke; a second: that carbon filtration seems to eliminate certain of the gas elements which "depress ciliary activity." (Roughly, ciliary action is the natural filtration in lining of lungs and bronchia.)

★★ Sen. Cooper tried to push matters a bit further by suggesting that filter cigarettes might, by their filtration of gasses commonly referred to as "tars," equate "smoking fewer cigarettes."

The Surgeon General's letter could give only a very qualified "Yes--perhaps," answer. But he gave indirect comfort to nonfilter brands by saying that until further research proves otherwise--filters could be playing a good-bad role. They may select out certain harmful substances, but selectively permit passage of others.

★★ In her own report on the smoking report, Sen. Neuberger quoted American Cancer Society Studies' finding that filter smokers were "generally free of coughing" and other smoker symptoms.

Also, in line with Kentucky Senator Cooper's comment: "There is new evidence that the removal by filtration of ciliastatic substances may also aid in reducing the hazard of cigarettes."

It is this possibility that led Mrs. Neuberger to advise FTC to permit bona fide competing claims by filtertips, in a new but strongly policed "tar derby." She figures competition will be added incentive to manufacturers to lessen tar and nicotine content.

It now remains for ingenious TV commercials to assure the smoker that "The Brand" is good for him--but cigarettes are bad for him.

DALLAS

a nice place to visit, but takes time to survey . . .

Very true — it does take time to do the proper market survey in any city, and Dallas is no exception. □ We figure it took ten full weeks to compile the economic, social and marketing data in **KViL**'s exclusive "DALLAS — the anatomy of a market." This is time you save and time means money! □ All you have to do to share this FREE, informative market survey is write, "Market," 4152 Mockingbird Lane, Dallas, Texas 75205.

KViL



WWDC radio salutes Washington's finest

Not only in the Nation's Capital, but throughout the country and even in faraway lands, customers look to Julius Garfinckel and Company with a very special kind of confidence, based on the firm's renown for the finest merchandise, chosen with flawless taste. WWDC takes great pride in serving as a showcase for the fabulous wares in each one of Garfinckel's three stores, for the program of special events, unique in the world of retailing, and for the splendid and thoughtful service to the people of Washington, to customers in every state of the union, and in many corners of the globe. We thank Julius Garfinckel and Company, and its agency, M. Belmont Ver Standig, Inc., for recognizing that the exciting and impressive Garfinckel story is indeed told well on "the station that keeps people in mind."

Represented nationally by Blair Radio



WWDC RADIO WASHINGTON, D.C.

